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AUGUST '96

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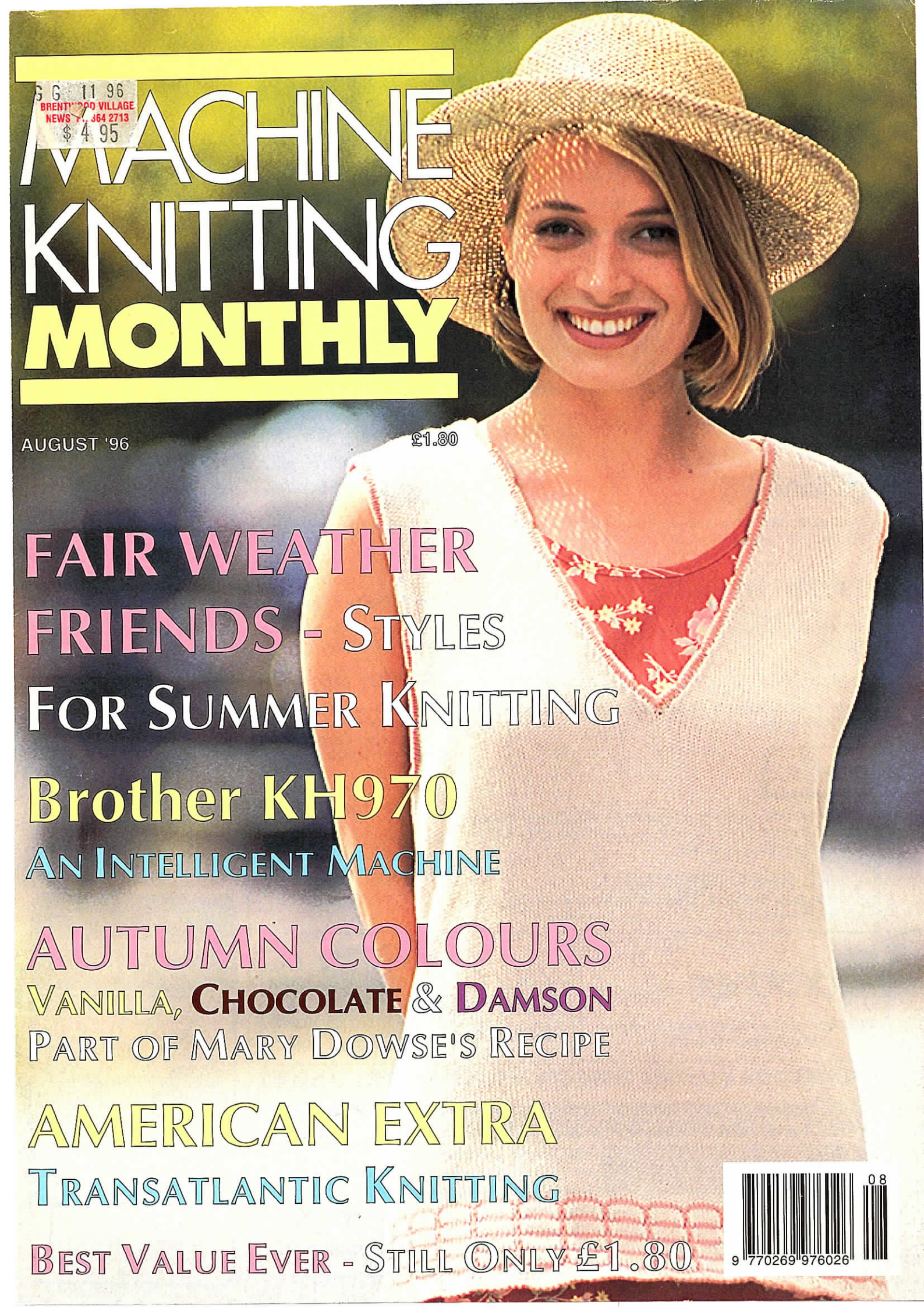

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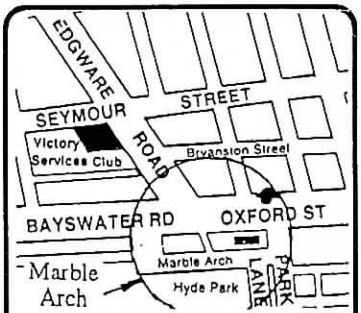

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

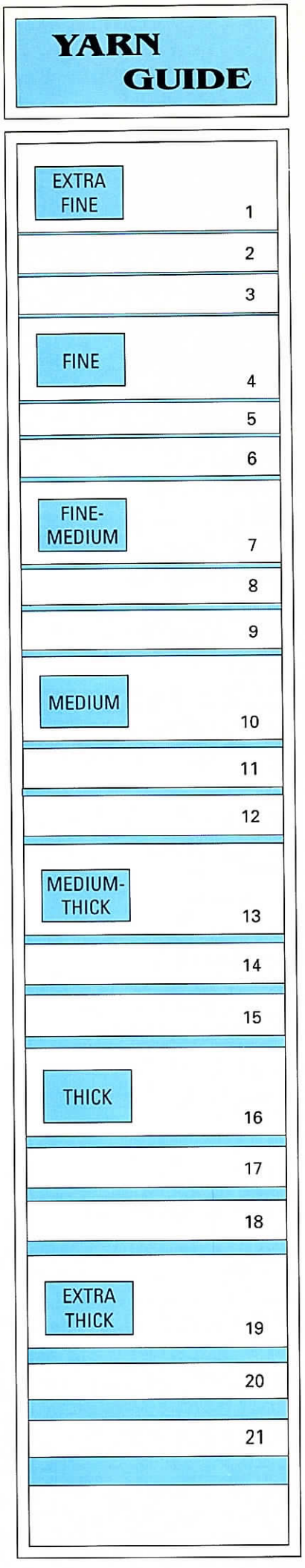
Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.



CONTENTS

Volume 11. No. 5 August 1996 ISSN 0269-9761
Publisher & Managing Editor Anne Smith
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Stylist Sally-Ann Carroll

Dear Readers,

It's the holiday season and you don't need to be heading for an exotic location to enjoy it. In fact, if you listen to some of the travel horror stories, there's a lot to be said for staying comfortably at home, relaxing and doing your favourite thing – knitting!

The uncertainty of British summers means we do need summer knits – fresh, light and pretty but providing a little warmth – just in case! Pick your pattern from this month's range and you'll have the ideal top for both cool summer days and warm autumnal ones.

However, if you're stranded on a sunny beach or tropical island, you may have to make do with planning ahead and Mary Dowse can help you here in Masterclass with her unerringly accurate briefing on next season's colours.

There's transatlantic news and a pattern offer in our American Extra and knitters from both countries will be looking forward to the 3rd British-American Expo to be held in Dallas next month. Sponsored by Bramwell's, the Expo will be a melting pot of new ideas and different approaches, with lectures from international experts and new products to buy. Many a knitter will be including this three-day event in a longer holiday!

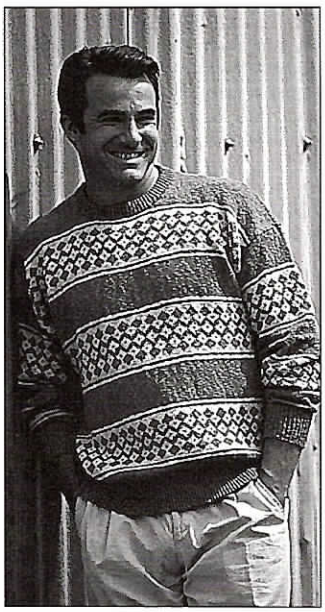
Ruth Cox of Pippin Designs has produced a delightful toy this month – "Gardening Granny" and just wait until you see "Grandad", who will be gathering his vegetables in the October issue! Knit one and you'll never resist the other, so start now and you'll be ready and waiting for the second pattern.

Meanwhile, I hope you'll have time to relax and enjoy your favourite articles in *MKM*.

Sheila

1 Cropped & cabled . . . 9
Passap/Pfaff Duo 5, 80 & E 6000

DESIGNS



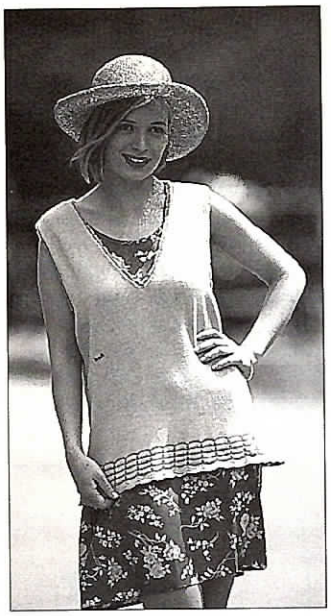
6 Outlook sunny 34
Standard punchcard or electronic

7 Sunny lace 38
Standard gauge

8 Gardening granny . . 44
Standard gauge

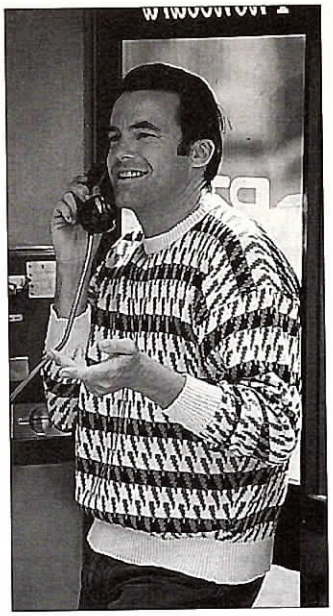
FEATURES

American Extra - News and pattern offer . . . 48
Art and Design - Egyptian influence 28
Book Offer - Wendy Phillips' books 58
Club Speakers - Reference list 59
Clubs Welcome - Places to visit 54
Competition Results - March and May 7
DesignaKnit - Sleeveless top 16
Designer's Notebook - Gingham 40
Duomatic Update - Cables 10
Healthcare Offer - Save 15%-20% 22
Latch On - Reminiscences 14
Masterclass - Colour and more colour 30
News Line - people and products 6
Oh Brother - Brother KH 970 electronic. 46
Picture Knitting - Sheep farmer 58
Question Time - Treasure trove 42
Silver Scene - The Knit Contour 20
Teach-In - Part 10, Double transfer decreasing on rib fabrics 56
The Woolleys - Laugh with Doug Baker 26

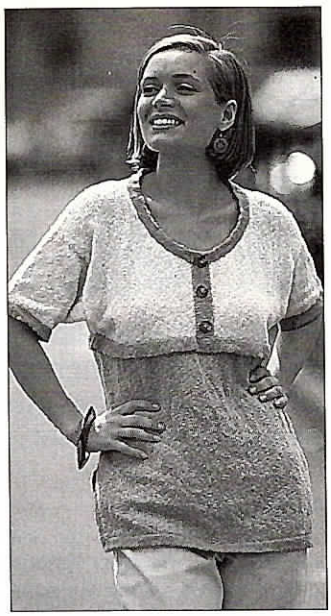


2 Sleeveless top 18
Standard punchcard or electronic

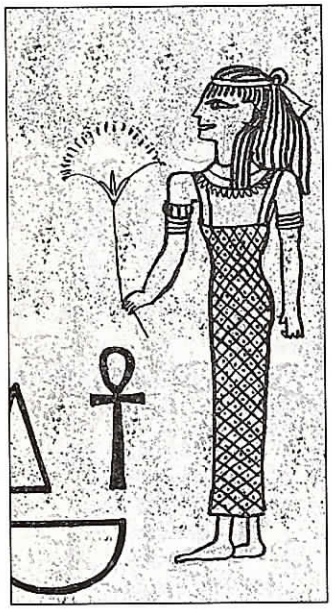
3 Two tone tunic 23
Standard gauge



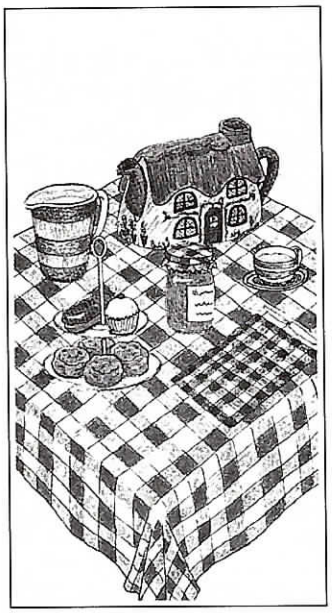
4 Talking Fair Isle 27
Standard punchcard or electronic



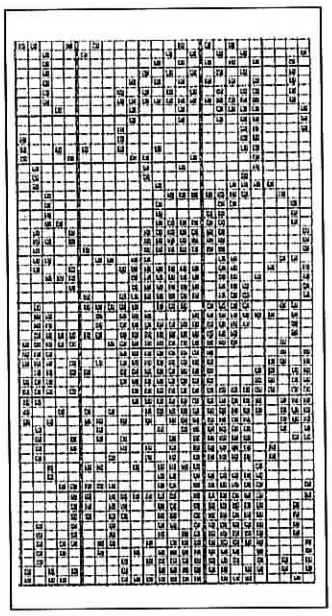
5 Cotton shirt 32
Standard gauge



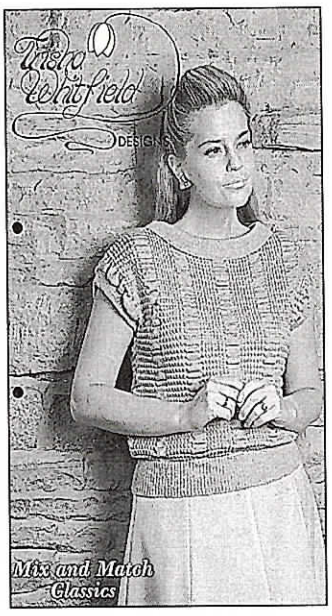
Art and Design 28
Egyptian influence



Designer's Notebook . . . 40
Gingham patterns



Picture Knitting 58
Sheep farmer



American Extra 48
Money-saver pattern offer

REFERENCE

Classifieds 60

Pattern Information 3

Subscription Offer 35

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Angela Gordon
Anne Kent
Ann Kite
Joan Lafferty

PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 8: Trousers, TESCO.
Page 17: Dress, KIT. Hat, BERMONA.
Page 24: Trousers, FREEMANS. Hat, BERMONA. Glasses, SAMCO.
Page 25: Jeans, LEVI'S.
Page 33: Jeans, TESCO. Jewellery, OXFAM.
Page 36: Trousers, RALPH LAUREN.
Page 37: Shorts, GREAT UNIVERSAL. Glasses, SAMCO.

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NEWS LINE

New products, colours or prices; special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

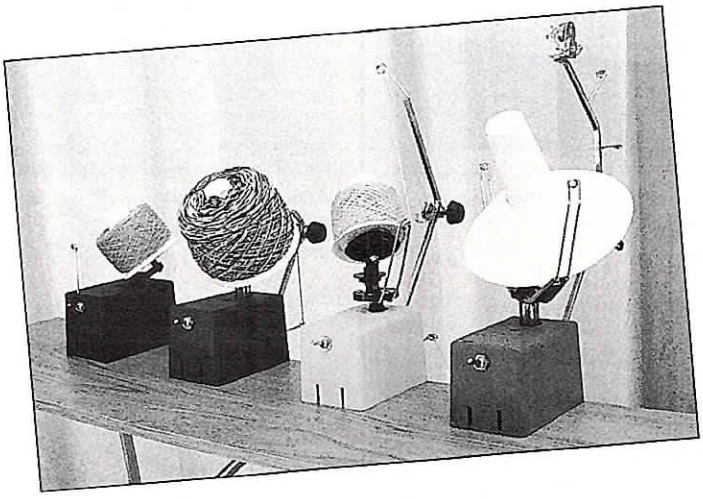
NEW ARRIVALS

The latest yarns in the **Celandine** collection have a glossy sheen. **Daisy** is a summery mixture of 52% cotton with 48% viscose to provide the silky effect. Essential black and white are joined by lime and orange, sand and stone to give the range of shades that fashion prefers this summer and all of which look wonderful with a suntan. Daisy is available on 400 g cones or 50 g balls and knits as four–ply.

Florence is a four–ply chenille yarn but since it is 100% viscose, this one has an even silkier sheen than usual. Scarlet, yellow and black are the strong accents in a range of the subtle shades so suited to velvet – old rose, willow, grape, slatey blue – there are ten in all on 500 g cones or 50 g balls. Florence is a yarn you'll want to use all the year round whenever you are knitting for warmth with glamour!

You'll find the new Celandine yarns at your usual stockist but in case of difficulty, contact:

Celandine Limited
Unit 7
Drill Hall Business Centre
East Parade
Ilkley
West Yorkshire LS29 8EZ
Tel: 01943 604440.



NEWS FROM HAGUE

Linker manufacturers **B Hague & Co Ltd** are pleased to announce that they will now also be manufacturing and distributing the PDB range of yarn twisters and winders. **PDB Engineering Ltd** has now ceased trading but the products for which they were renowned will still carry their name.

Currently available, are the PDB electric yarn winders in sizes 125 g, 250 g and 500 g and the PDB electric yarn twister, size 125 g. You will find them stocked at selected Machine Knitting Centres, they will be available on the Hague stand at major Knitting Exhibitions, or you may order direct from B Hague & Co Ltd who will be pleased to send you further details and a brochure of their range of products. Please contact:

B Hague & Co Ltd
45 Mile End Road
Colwick
Nottingham NG4 2DW
Tel: 0115–987 0031.

NEC SHOW

This year it's the **13th National Knitting and Needlecraft Exhibition** that is being held at the National Exhibition Centre at Birmingham from 26th to 29th September.

Over 200 exhibitors will be displaying and demonstrating their products to visitors whose interests cover all the aspects of needlecraft. This is the big show for knitting but also for crochet, sewing, needlework, embroidery, patchwork, quilting and so on. There will be workshops, lectures, competitions and free fashion shows but we'll be telling you much more about the exhibition in next month's issue. For the time being, just make a date in your diary – 26th to 29th September, 10.00 am to 6.00 pm each day.

JACQUARD PATTERNS

Beka Knits designers, **Betty Manwaring** and Kathy Haynes, have been working on some new patterns in two–coloured Jacquard for 24–stitch punchcard and electronic machines. The motifs, all–over patterns and borders used in their designs have, of course, the advantage of no floats and are therefore not restricted as a Fair Isle design would be.

The latest designs provide a range of patterns for men, women and children, usually in three sizes and costing £2.00 or £2.50 each including p&p. There are sweaters, cardigans, jackets and waistcoats and a striking "carpet coat" translated from one of their Passap patterns by special request!

Free catalogues are available to readers but if you would like a copy, you must send a large (A4) self addressed envelope with 50p stamps. Write to:

Mrs B Manwaring
Marbles Barn
High Street
Newick
nr Lewes
East Sussex BN8 4LG.

SEWING SKILLS

If you have recently bought a **Brother Super Galaxie** sewing machine, you qualify for a free day course to help you understand your machine more fully. If you are wondering whether this is the machine for you, the same course is available at a cost of £40.00. However, should you decide to buy, the fee is refundable against proof of purchase of the machine.

An advanced course is also available with the emphasis on embroidery and decorative stitches. Then there is a day course on the scanner (either Super Galaxie II or PE–100) and one on lingerie which uses both sewing and overlock machines to make lingerie with pin tucks and lace inserts.

Brother's schedule for the late autumn puts the courses in this order – Tuesday, Basic Super Galaxie; Wednesday, Advanced Super Galaxie; Thursday, Lingerie; Friday, Scanner.

The actual dates involved are the weeks of 5th to 8th November and 10th to 13th December in Manchester and 26th to 29th November in London but these may be subject to amendment.

Each day course costs £40.00 with the exception already mentioned and to book or make further enquiries about Product Training Courses, you should contact:

The Domestic Products
Division of Brother UK Ltd
Shepley Street
Audenshaw
Manchester M34 5JD
Tel: 0161–330 6531.

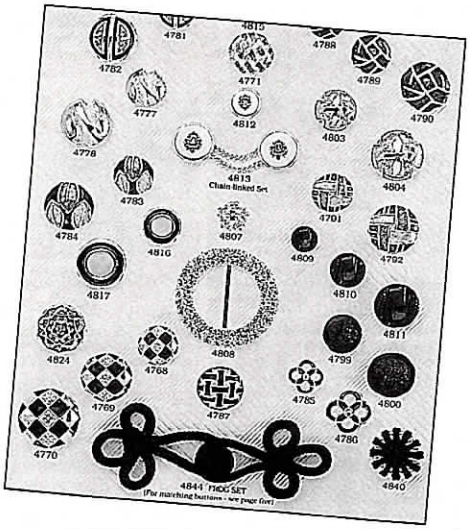
TREASURE TROVE

Button Treasures have a mail order catalogue called **The Couture Collection**, which truly is a treasure trove for anyone searching for beautiful buttons. These are very hard to find nowadays since one can't expect a local shop to stock much more than basic buttons. However, the buttons in The Couture Collection are so special and varied that not only are you likely to match or complement any garment, you may well be inspired to design a garment to suit the button! There are more than 800 buttons to choose from but if you simply can't decide, the free swatch matching service offered will come to your aid. Send in your swatch and an idea of what you are looking for and Button Treasures will talk it through with you.

The catalogue shows the actual size and colour of each button and costs only £2.00 which will be refunded with the first order. The buttons are sold individually and prices range from 40 pence for a plain matt–finished dome to £10.90 for a serpent coiled on a rectangular button in hall–marked sterling silver by designer Iain Young. Colours, styles and materials within this range are far too varied to describe so why not ask for a catalogue and see for yourself? Write to:

Linda Collins
Button Treasures
FREEPOST LE(6613)
South Wigston
Leicester LE18 1AZ.

Credit card customers can 'phone 0116–278 0800 or fax 0116–278 0888.



COMPETITION RESULTS

MARCH COMPETITION

This great spring competition was to win a Brother Star 10 sewing machine. First you had to puzzle out the word square, finding the hidden words and making sense of the remaining letters. You're sure to have done this with KNITTED BROWS – the answer we were looking for.

The first correct card drawn was from Mrs Igoe of Nuneaton. We're happy to report she is delighted with her prize – after many years of unsuccessful competition entries. So never give up!

MAY COMPETITION

Our summer competition had an enormous prize – a Singer 9000 electronic knitting system complete with colour television – worth an amazing £2,500! You had to work for this one, placing the Singer's big features in the correct order and choosing one you thought the most important.

The order we were looking for was:

B A E D G J C H F I

The first entry drawn which contained this winning combination came from Mrs P A Baggott of Dibden Purlieu near Southampton, who needless to say is "over the moon" about her good luck.

The prize will be delivered personally by Sue Woolley and Terry Cotton of Woolley Soft Ware, the UK distributors of Singer knitting machines and we'll be reporting on that in a later issue.

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CROPPED AND CABLED 1

Designed by *Hazel Duignan*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS
Forsell Suva. (Yarn Guide No.10.)
1 x 500 g cone in Sand (MY).
2 x 3 pronged transfer tools.

GARMENT WEIGHT
Finished garment in second size weighs 230 g.

The fibre content of this yarn is 66% Wool, 34% Cotton. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicestershire LE82SG. Tel: 0116–278 6281.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 93 [98, 103, 108] cm, 36½ [38½, 40½, 42½] in.
Length to shoulder 51 cm, 20½ in (adjustable).
Sleeve seam 16 cm, 6½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
50 stitches on front bed to 21 cm and 100 rows to 22 cm, measured over pattern with needles arranged as Diagram 1 and lock on EX/N (stitch size approximately 4/6). Steam and block tension swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) No electronics are needed.
b) Decreased and increased stitches are given for the front bed. Stitches on the back bed should be decreased or increased, as required, to keep the pattern correct.
c) The instructions for shaping the neck are included, but you can use the cut and sew method if you prefer.
d) If you feel that a cropped top is "not quite you" then add extra rows before the armhole shaping but remember that this top is a little closer fitting than usual so check the size.

BACK

Handle up. Orange strippers. Set up 113 [119, 125, 131] Ns on each bed at centre of machine in WP with extra N at right. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3¾/3¾, K 25 rows. Transfer sts to front bed. Handle down. Arrange back bed Ns as Diagram 1. Change to black strippers. Set RC at 000. Set lock on EX/N and ss to 4/6 *. K 90 rows.

SHAPE ARMHOLES
Set RC at 000. Cast off 2 sts on front bed at beg of next 2 rows. Dec 1 st on front bed at each end on every foll alt row until 81 [87, 93, 99] sts rem on front bed. K 84 rows. RC shows 114. Place marker at each side of centre 41 Ns on front bed. Cast off.

FRONT

Work as for Back to *. ** K 10 rows. Make cables at right of centre by crossing sts 3, 4 and 5 in front of sts 6, 7 and 8; sts 21, 22 and 23 in front of sts 24, 25 and 26; sts 39, 40 and 41 in front of sts 42, 43 and 44. Make cables at left of centre by crossing sts 2, 3 and 4 in front of sts 5, 6 and 7; sts 20, 21 and 22 in front of sts 23, 24 and 25; sts 38, 39 and 40 in front of sts 41, 42 and 43 **. Rep these 10 rows from ** to ** throughout. K until RC shows 90.

SHAPE ARMHOLES
Set RC at 000. Cast off 2 sts on front bed at beg of next 2 rows. Dec 1 st on front bed at each end on every foll alt row until 81 [87, 93, 99] sts rem on front bed. K 38 rows. RC shows 68 (for cut and sew version, work until RC shows 114. Place marker at each side of centre 41 Ns on front bed. Cast off).

SHAPE NECK
Set RC at 000. Using a length of MY, cast off centre 15 sts. Note position of Ns. Either transfer sts at left on to decker combs and push empty Ns to NWP or, using a length of WY, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Set RC at 000. Dec 1 st on front bed at neck edge on every 3rd row until 20 [23, 26, 29] sts rem on front bed. K 7 rows. RC shows 46. Cast off. Either unravel WY, bringing Ns back to WP or arrange Ns at left as noted. Transfer sts from decker combs on to Ns. Finish to correspond with first side, reversing shaping.

SLEEVES

Handle up. Orange strippers. Set up 75 Ns on each bed at centre of machine in WP with extra N at right. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3½/3½ K 17 rows. Transfer sts to front bed. Handle down. Arrange back bed Ns as Diagram 1. Inc 1 st on front bed at each end. 77 sts on front bed. Change to black strippers. Set RC at 000. Set lock on EX/N and ss to 4/6. Shape sides by inc 1 st on front bed at each end on every foll alt row until there are 119 sts on front bed. K 14 rows. RC shows 56.

SHAPE TOP
Set RC at 000. Cast off 2 sts on front bed at beg of next 2 rows. Dec 1 st on front bed at each end on every foll alt row until 87 sts rem on front bed. RC shows 30. Cast off.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press

A = 47 [49.5, 52, 54.5] cm
B = 6 cm
C = 20 cm
D = 6.5 cm
E = 18.5 cm
F = 34 [36.5, 39, 41.5] cm
G = 17 cm
H = 10 cm
I = 32 cm
J = 4 cm
K = 12 cm
L = 36.5 cm
M = 49.5 cm

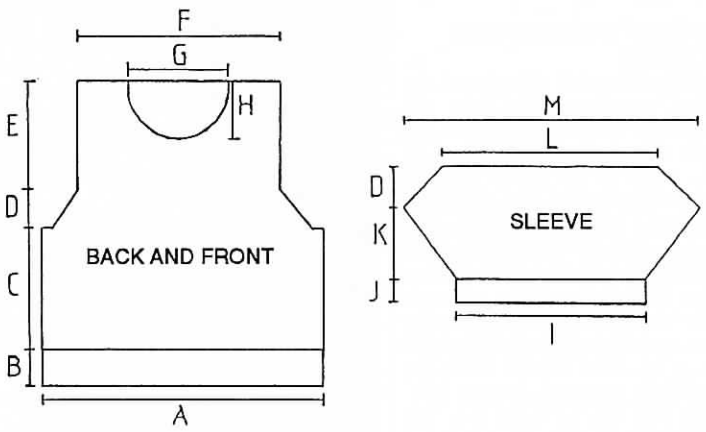
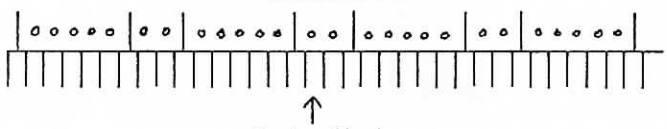


DIAGRAM 1



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carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

NECKBAND

Join right shoulder seam. (For cut and sew neckline, draw a neckline shape on back and front using measurements on diagram as a guide. Sew 2 rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck curve.) Handle up. Orange strippers. Set up 119 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Put a pusher in WP under every back bed N in WP. Handle down. Push up all in-between Ns on back bed to WP. Set lock on N/N and ss to 3/3. Using MY, K 1 row. Handle up. Set lock on BX/N and ss to 3¾/3¾, K 6 rows. Set ss to 3½/3½, K 6 rows. Set ss to 3¼/3¼, K 3 rows. Set ss to 3½/3½, K 6 rows. Set ss to 3¾/3¾, K 6 rows. Handle down. Push up all in-between Ns on front bed to WP. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Set lock on N/N and ss to 3/3, K 1 row. Set lock on GX/N and ss to 6/6, K 3 rows. Pull loop of yarn down between the beds. Set lock on N/GX, K 3 rows. Join to neck edge by Passap Method (see instructions at end) or using WY, rep last 6 rows and release from machine if you are not joining on the machine.

MAKING UP

If you have not already used the Passap method for attaching the neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MY on front edge to right side and slip stitch remaining loops to wrong side. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams. Give final, light steam.

PASSAP METHOD FOR JOINING

After knitting the last row of the band, lay the garment on to the back bed of the machine with the right side facing the ceiling and the edge to be joined towards you. Pull the back bed needles a little way through the neck edge of the garment. Transfer all front bed stitches to the back bed needles so that you have a 'sandwich' of one back bed stitch, the garment edge and one front bed stitch on each needle. Push the front bed needles to rest position. Knit one row by hand over the back bed needles, making a big loop on each needle. Put your hand under the garment to check that the needle butts are kept in a nice straight line. Drop the front bed. Turn the garment over on to the front bed and, working from right to left, latch off the big loops pulling the end through the last loop to secure.

DUOMATIC UPDATE

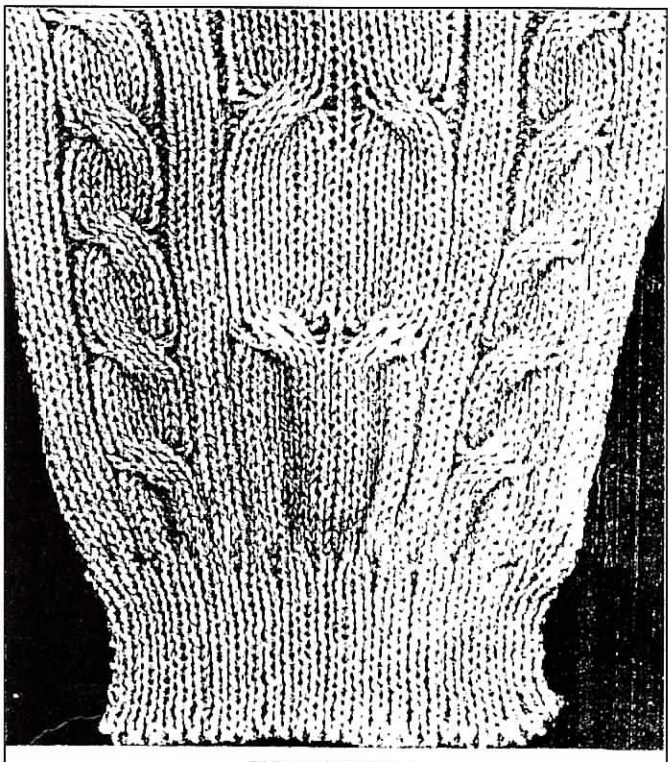
CABLES

This month's pattern for a cropped cable top set me thinking about cable variations. I love cables and, although they are a little more time-consuming than plain or ribbed knitting, I think that the finished result is worth the effort.

Hazel Duignan

Usually I like to allow a little extra yarn for each cable although, using Forsell's Suva, I found that this was not necessary with this lovely soft yarn. However, if you are going to choose a harder, less stretchy yarn then here is how to get the necessary extra yarn.

Arrange needles as **Diagram A**, Knit nine rows (or to row before the cable). Push up back bed needles marked X to working position. Knit one row. Release yarn from needles marked X and put the needles back to rest position. Cross the cable stitches and repeat the ten rows as required. If you wish to knit a real cable as opposed to a rope cable, transfer the left three stitches in front of the right three stitches, then, at the next cable, transfer the right three stitches in front of the left three. Continue in this manner to the end of the work. The stitch size for this set up should be lower on the back bed than on the front bed. You can of course, use only four needles for your cable instead of six if you require a smaller cable.



PHOTOGRAPH 1

Diagram B shows the arrangement required to knit a plait. Knit five rows * cross stitches 4, 5 and 6 with stitches 1, 2 and 3. Knit five rows. Cross stitches 4, 5 and 6 with stitches 7, 8 and 9. Knit five rows. * Repeat from * to * throughout.

Again, you can, if you wish, make this type of design over six stitches, crossing stitches 3 and 4 with stitches 1 and 2 for the first cross then stitches 3 and 4 with 5 and 6 for the next cross. For this I would only knit three or four rows between crossings.

Another pattern using the needles as arranged in **Diagram B** is as follows. Knit five rows. * Cross stitch 1 in front of stitches 2, 3 and 4 and stitch 9 in front of stitches 6, 7 and 8. Knit five rows *. Repeat as required. Stitch number 5 knits without being crossed throughout.

Yet another cable can be knitted using the arrangement as **Diagram B**. Knit five rows. * Cross stitches 3 and 4 with 1 and 2 and stitches 6 and 7 with stitches 8 and 9. Knit ten rows *. Repeat from * to * throughout.

There are various methods of introducing colour into a cable. For Duo 80 or 5 only, set up as **Diagram C** and set lock to BX←/BX←. * Knit in sequence of two rows main yarn two rows contrast. Repeat four times (16 on RC). Make cable over the six cable stitches *. Repeat from * to * throughout.

To knit this on the E6000 you will have to prepare a card as **Diagram D**. Lock BX←/LX. Knit using T 183 and follow instructions from * to * for cable as for Duo 80. When programming, multiply width by three. This will cover 120 stitches, so take carriage over these needles.

The next cable is a bit more complicated. Set needles as

Diagram E. All sts marked X knit without crossing. Either A or B instructions may be used. You will need to use the back bed needles for extra yarn as above.

A) 1. * Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3.
2. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 and cross 10, 11 and 12 in front of 7, 8 and 9.
3. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3.
4. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 and cross 7, 8 and 9 in front of 10, 11 and 12. *
Repeat these 40 rows throughout. (See **photograph 1**).

B) 1. * Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 and 10, 11 and 12 in front of 7, 8 and 9.
2. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 and cross 10, 11 and 12 in front of 7, 8 and 9.
3. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 and cross 7, 8 and 9 in front of 10, 11 and 12.
4. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 and cross 7, 8 and 9 in front of 10, 11 and 12.
5. Knit ten rows. Cross 4, 5 and 6 in front of 1, 2 and 3 *. Repeat from * to * throughout.

For **Diagram F** start by knitting four rows then, using two two–pronged tools:–
1. * Cross stitches 1 and 2 in front of stitches of stitches 3 and 4.
2. Knit four rows. Cross stitches 3 and 4 in front of 5 and 6.
3. Knit four rows. Cross stitches 5 and 6 in front of 7 and 8.
4. Knit four rows. Cross stitches 7 and 8 in front of 9 and 10.
5. Knit four rows. Cross stitches 9 and 10 in front of 11 and 12.
6. Knit four rows. Cross stitches 11 and 12 in front of 13 and 14.
7. Knit four rows *. Repeat from * to * throughout.

Diagram G settings can be knitted in two different ways.
A) Knit two rows and using two one–prong tools:–
1. * Cross stitches 4 in front of 5 and 7 in front of 6. Knit 2 rows.
2. Cross stitches 3 in front of 4 and 8 in front of 7. Knit two rows.
3. Cross stitches 2 in front of 3 and 9 in front of 8. Knit two rows.
4. Cross stitches 1 in front of 2 and 10 in front 9. Knit two rows *. Repeat from * to * throughout.

B) 1. * Cross stitches 1 and 2 in front of 3 and 4 and stitches 9 and 10 in front of 7and 8. Knit four rows.
2. Cross stitches 4 and 5 in front of stitches 6 and 7. Knit four rows.
3. Cross stitches 1 and 2 in front of 3 and 4 stitches 9 and 10 in front of 7 and 8. Knit four rows.
4. Cross stitches 6 and 7 in front of 4 and 5. Knit four rows *. Repeat from * to * throughout.

Next is **Diagram H** and for this one, knit four rows, then proceed as follows:–
1. * Cross stitches 4, 5 and 6 in front of 1, 2 and 3 and 7, 8 and 9 in front of 10, 11 and 12. Knit four rows.
2. Cross stitches 4, 5 and 6 in front of 7, 8 and 9. Knit four rows.
3. Cross stitches 1, 2 and 3 in front of stitches 4, 5 and 6 and 10, 11 and 12 in front of 7, 8 and 9. Knit four rows.
4. Cross stitches 7, 8 and 9 in front of stitches 4, 5 and 6. Knit four rows *. Repeat from * to * throughout.

It is possible to arrange bands of sticking stitch on garments knitted mainly in either tuck stitch or Fisherman's rib, but these are not always satisfactory as the cable band tends to be longer than the tuck stitch, which makes for an uneven edge to the garment, so I am not including any of these this month.

There are also cables to knit on rib fabrics. **Diagram I** gives the stitch set up for one of these.

Knit six rows. * Transfer stitch 1 in front of 2, 3 in front of 4, 5 in front of 6. Knit six rows. Transfer stitch 3 in front of 2 and 4 in front of 5. Knit six rows *. Repeat from * to * throughout.

I have only covered some of the many cables which can be knitted on our machines but I think that I have to stop here or all our eyes will be crossed as well as the stitches. I hope that you have enjoyed trying out cables and that you will go on to create new ones of your own.

DIAGRAM A

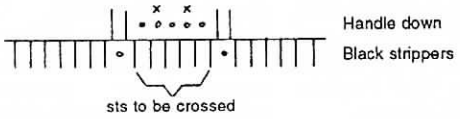


DIAGRAM B

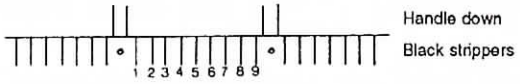


DIAGRAM C

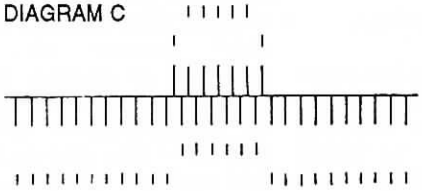


DIAGRAM E

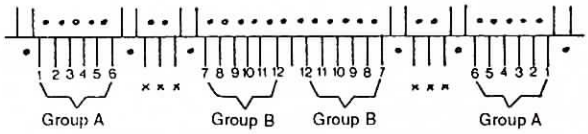


DIAGRAM F

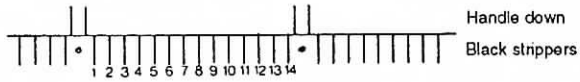


DIAGRAM G

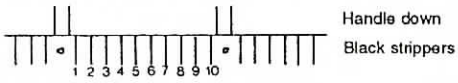


DIAGRAM H

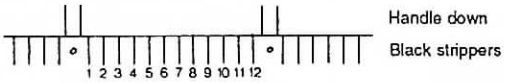


DIAGRAM I

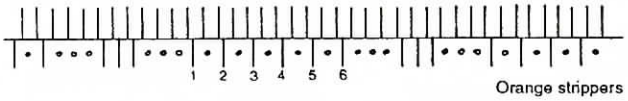
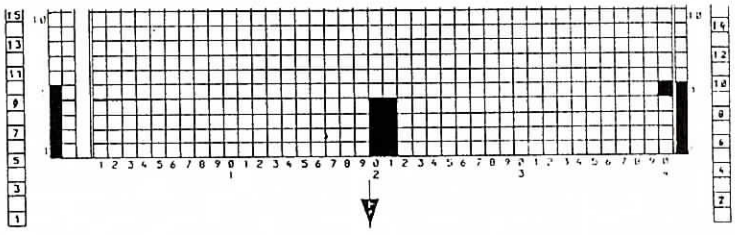


DIAGRAM D READER CARD FOR E6000



CLUB LINE

ADULT EDUCATION

Men and women who once went creeping like snail unwillingly to school will be rushing to get there in September to join an Adult Education class on one of the hundred and one subjects available. Among them will be many a machine knitter and here are some of the opportunities open to them.

There seem to be few corners of the country now where the course "City & Guilds 7900 Creative Studies – Machine Knitting" is not available. This is a formal certificate course in two parts with the emphasis on creative design. There is no written examination but a great deal of course work and standards of original design and presentation are high, as is the sense of satisfaction and reward among students, many of whom did not even consider themselves artistic when they embarked on it.

The time available for the course is open ended but most colleges seem to allow two years each for Parts I and II. Since so many of them now have this course available, it is impossible to give individual details of days, dates, times and so on for each one. Please get in touch with the contacts mentioned for further information and, should there be nothing here for you, make enquiries locally – the Library is a good place to start.

CITY & GUILDS 7900 CREATIVE STUDIES MACHINE KNITTING

Hopwood Hall College, Rochdale
College: 01706 345346
Tutor: Denise Matthews, 0161–643 5250

Chippenham College, Chippenham
College: Heather Akers, 01249 444501

South Trafford College, Sale
Liz Scholey: 0161–952 4922
Betty Croke: 0161–973 0162

Tendring Adult Community College, Clacton–on–Sea
College: 01255 424151
Tutor: Kathy Chilvers, 01206 250610

Bletchingley Centre, Bletchingley
College: 01883 742115
Tutor: Anne Kent, 01342 313562

Llandrillo College, Llandudno
Co–ordinator: Pat Butters, 01492 872702
Tutor: Sue Lewis, 01492 872702

Llantarnum Leisure Centre, Cwmbran
Tutor: Jean Gaywood, 01495 752638

Isle College, Wisbech
Tutor: Hilary Turner, 01485 600767

City College, Norwich
Tutor: Sue Maton, 01603 773398

New College, Durham
College Help Desk: 0191–386 2421

OTHER MACHINE KNITTING COURSES:

Monkwearmouth College, Durham
National Certificate of Further Education (NCFE) courses do not require a written examination and are available in three stages. Further information from Avril Lawton on 0191–516 2000.

Lymm, near Warrington
Classes for beginners will be held at Lymm/Outrington Grammar School. Ring Mr J Grace for details on 01925 753534.

New College, Durham
NCFE courses, Stages 1 and 2. For details call the College Help Desk on 0191–386 2421.

Coulsdon, New Addington, Lingfield
Croydon CETS – Tel: 0990 561 630 – can give you details of classes for beginners onwards and others in design and the ribber, offered in their area. The tutor is Anne Kent who will also take classes at Lingfield – 01342 833893. If you would like to talk to Anne direct, her number is 01342 313562.

Hopwood College, Rochdale
Courses to obtain F.A.C.E. certificates from the Open College of the North West and CENTRA courses are offered on various aspects and levels of machine knitting. Tutor Denise Matthews can give you details on these and also on courses in Moston and evening classes at Littleborough. Ring her on 0161–643 5250.

Hertfordshire Regional College, Cheshunt
Day and evening classes and a day club. Ring the Broxbourne Centre on 01992 466451 or the tutor Patricia Izzard on 01992 461236.

South Trafford College, Sale
There is a basic skills course as well as the City & Guilds. Details from Liz Scholey, 0161–952 4922 or Betty Croke, 0161–973 0162.

Burgess Hill, Crowborough and East Grinstead
Telephone tutor Marion Hall on 01342 326212 for details of a wide variety of classes and workshops in this area of Sussex.

Abertillery, Nantyglo, Llantarnum and Pontnewydd
Classes at all levels are available in the area. Call Jean Gaywood on 01495 752638 for details.

Southwick and Shoreham by Sea
Details of a beginners course of evening classes can be obtained from Southwick Community Association on 01273 592819. The tutor, Dawn Latter, also holds classes for all levels of expertise on Sundays in Shoreham. You can call her on 01273 464821.

Coggeshall
Evening classes planned to suit individual needs, will be held at The Honywood School, Coggeshall, Essex. For details, call the school on 01376 561231, or the tutor Sheila Cross on 01787 223356.

Isle College, Wisbech
Classes for complete beginners and intermediate students to suit leisure knitters or lead to gaining a certificate. More details from Hilary Turner on 01485 600767.

SCOTTISH COLLEGES:

Cardonald College, Glasgow
The syllabus includes the CENTRA course which concentrates on both the theory and practice of machine knitting and SCOTVEC modules which make up a practical knitting course with a minimum of theory. For details ring the college on 0141–883 6151. The lecturer is Isobel Bain.

Jewel & Esk Valley, Eskbank Centre, Dalkeith
There is an introductory course for beginners, SCOTVEC ribber courses, an advanced course and several different short courses. Other short courses can be arranged by request, given sufficient demand. The lecturer, Mavis Branton, will be pleased to give you details if you call her on 0131–660 1010 ext 5228.

Perth College, Perth
The college runs SCOTVEC modular courses in practical machine knitting, the CENTRA course which includes art and design, a Leisure Knitting course for complete beginners and a brand new course, Machine Knitting Techniques, which incorporates six Scotvec Modules. To find out more telephone the Admissions Office on 01738 632020. The lecturer is Helen Leitch.

AND FINALLY

For those who prefer to pick up knitting tips informally in the friendly atmosphere of a club, here are up–to–date details of a few.

Warrington MKC
Club meetings begin again at 7.30 pm on 8th October. They are held in rooms 2a and 2b of Bold Street Methodist Church Building, Bold Street, Warrington. There are classes for both beginners and advanced knitters which separate into the two rooms halfway through the evening. For further information, ring Joyce Monks on 01925 658161.

Docking MKC
This club meets at Ripper Hall, Docking, Norfolk from 2.00 – 4.00 pm on the first Wednesday of the month. New members will be made most welcome, whatever your machine or experience. So if you would like to go along, ring Hilary Turner on 01485 600767.

Bushey MKC
Club meetings are held on the second Wednesday evening of each month from 8.00 – 10.00 pm and are at Bushey and Oxhey Methodist Church Hall, Bushey. Visitors are always welcome but you can find out more from Ursula Costello on 01923 460943.

Taunton MKC
Meets twice a month on the first and third Tuesday evenings from 7.30 – 9.00 pm, at Harcourt Street Hall, Taunton and the organiser is Edna Blaber whose telephone number is 01823 442838.

Croydon MKC
We've news of a brand new club planned for Sunday afternoon from 2.00 – 4.00 pm. The Sunday will be the third of the month commencing 15th September and the meetings will be at New Addington Community Centre. The organisers are the familiar duo Pauline Murphy and Anne Kent who would be happy to answer any queries but say you are welcome to just turn up and suggest it would be great if you take a knitted garment with you.

A full six month programme will be available at the first meeting and they aim to invite top speakers on a regular basis. The entrance fee of £2.50 includes tea or coffee with biscuits and there is no membership fee. Tel: Pauline Murphy – 0181–657 1309; Anne Kent – 01342 313562.

FRAN FRANCIS

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LATCH ON

REMINISCENCES

The April issue reminded us that *MKM* is now ten years old. This set me thinking about knitters I've met and garments I have knitted over the last ten years - and over the last ten weeks!

Joan Lafferty

I think I am right in saying that I am the only contributer who has been with the magazine since the beginning. I well remember how this came about. I used to belong to a local Writing Circle, which was a fairly casual group, run by a lady in her own house. There were eight or nine women and a couple of men. Each month we set ourselves a subject, wrote a pre-determined number of words and read it out for criticism the next month. We were quite gentle in this - helpful comment rather than "bitchy" pulling to bits. That is until a certain gentleman joined us!

I can't remember what I wrote, but it touched on the knitting machine. This gentleman informed me it would not be "commercially acceptable". (A kiss of death to would-be writers!) I was not exactly a "would be" writer, having had a few articles accepted, but not on knitting. I could always get unpaid work published! Anyway, I polished up my words, and submitted the article to Anne. She asked me if I would write for the new magazine she was thinking of launching . . . and it went on from there. Unfortunately during the time all this was happening the Writers' Circle was high-jacked by the men, moved to another venue and an evening rather than an afternoon, which happened to coincide with my Knitting Club. You can guess which one I chose to continue with. So I was never able to wave my first cheque in the face of the critical gentleman!

In checking which issue mentioned our tenth birthday, I re-read the article I had written for April. I noticed that at the end of this one I said, "Machine knitting was almost a dirty word among craft people . . . but happily it is not so today". Oh yes it is! It was about ten weeks ago that a lady rang me and said she had heard that I did knitting and crochet. It seemed that she and a friend were going to open a shop selling a variety of craft goods, and would I be interested? I suggested we meet and have a chat, but when I let slip that I knitted by machine, she was only interested in hand work - my crochet for example. She said she would ring me again and so she did - to tell me that her friend had pulled out of the deal, but she would keep my name in case she could get going again.

Although I didn't use them at that time, I have a couple of answers for people who sneer at machine knitting. I ask if they know the year the first machine was invented. They invariably say anything between 1920 and 1940. I then ask if they know the date of the Spanish Armada - most people cannot remember this either. It was 1588 and that was the year the Reverend William Lee invented the first sock machine! If this does not take the wind out of their sails I ask "Do you (or your friends or family) ever make your own clothes?" This often rates a "yes". I then say "So you sew all the seams and hems by hand?" "No, of course not, we use a sewing machine" "But that was invented by Isaac Singer in 1851 - a comparatively new invention". Be careful how you use these facts, it's not worth losing a friend! I have these remarks up my sleeve in case the (as yet unknown) lady contacts me again. I don't think her venue was suitable for selling craft work and I'm not sure I want to do a lot of crochet. A waste of good knitting time!

So who else have I talked to lately? My ego was somewhat restored by a young friend who said "I always buy *MKM* because I never know what you are going to write about next." "You and me both", I thought.

She went on to ask me how to knit a band for a "V" neck. I have my own method for this, as we all do. I'm not saying mine is the best, but it suits me. I never try to pick up stitches for a V neck. For one thing it entails two lots of knitting. One piece from the V to one shoulder and another from the point to the shoulder and round the back neck. I prefer to knit the band separately and back stitch it on to the garment. First of all I sew the shoulders, then fold the garment in half placing the "V" to the centre 0 on the machine and estimate how far the work goes - neither stretching nor relaxing it. Using the ribber, I then cast on the required number of stitches and, decreasing one stitch each end on each bed every third row, make the band about 12 rows deep, give or take a couple or rows, depending on the size of the garment. I then take off on waste yarn, put it all on a fine hand knitting needle and cast off, using a hand knitting needle about three sizes larger than the first. I realise the thought of hand knitting needles is anathema to some machine knitters, in which case knit the last row of rib at the loosest tension on both beds, transfer to the main bed and cast off with the latch tool.

I was describing "my" method with neckbands at the Knitting Club, when a knitting friend came up with "her" way - that is the latch tool method. So I decided perhaps I was daft to bother with hand knitting needles; on the next V neck I did one loose row, duly transferred all stitches to the main bed and latched off. The result was much too tight a cast off, so I had to do it all over again!

To make this garment I decided I must use up some of the yarn in my cupboard, so I fished out some pretty brushed acrylic that had been lurking for about 12 years! This was in hand knitting balls which at some time I had re-wound on the wool winder – pretty shades of pale pink, a greyish blue and pale green. I could see that there was not enough for a jumper with sleeves, so decided on a slipover and, since summer was coming, a lace one would be appropriate. I usually steer clear of lace patterns that need a lot of strokes of the transfer carriage, but I had set my heart on a "feather and fan" type of lace. I tried Brother pattern number 147 from "Stitchworld", which gave just the type of lace I had in mind, but what a lot of work! I have totalled it up - it took 40 strokes of the lace carriage to eight of the main carriage overall.

I wasn't sure how far my hand knitting yarn would go, so I decided to use four plain rows between each pattern. I managed to match some pink and green, but not the grey/blue. This emphasised the wavy lines nicely, which was what I had in mind, so I knitted the back with only one dropped stitch. I never try to pick up the odd lace stitch on the machine since it is much easier to see, from the right side of the garment, where it should go and not difficult to use a latch tool to finally darn it into place. However, it had taken me a long time to knit the back, so I decided a V neck garment would be quicker. At least as far as the armholes it was made all in one, so there were fewer stitch transfers. When I knitted the back I made sure that the armhole shaping came on my plain rows, which also made it easier to take the stitches for the second front down to the non-working position with the nylon cord. This made them easier to see and also to bring

back into work since my main yarn was fluffy and tended to catch slightly. Because I was using hand knitting yarn I found I needed to work at tension nine plus one dot and this is why my neckband was knitted at a loose tension (I think it was four plus two dots.) In fairness to my friend at the Knitting Club this is probably why the neckband didn't work when latching off - the difference between the rib stitches and the cast–off row was not enough. I made the garment about size 44 inches (finished) since summer pullovers are worn loose, so I had to use almost all the 200 needles for my neckband. A loose tension allows for a little more "stretch" when sewing.

Finally, I had three calls in one evening which resulted in orders for 12 cardigans! One was for a friend's father. He is blind, will only wear cardigans which zip up to the neck and he must have patch pockets. We can all understand this I'm sure. My colleague measured an old cardigan he had been wearing for ages, making it 48 inches in width and 24 inches long from the back neck. I am always suspicious of knitting to the size of a well worn garment because in most cases they get wider and shorter in wear. So I adjusted accordingly, making it 46 inches round the chest and 26 inches in length. She claimed the sleeves were 17 inches so I made them 18 inches plus. Having made these adjustments I was afraid it might not fit. My friend rang me. "Oh yes, it fits all right" she said, "he's delighted with it. He won't take it off even to go to bed". (I hope she was exaggerating - but we were having a very cold spell just then.) "I need another one so that I can wash it and, oh yes, can you put a collar on the next one and perhaps make it two inches longer in the sleeves and the length". Of course I said I would, but if there are three things I hate they are patch pockets, zips and collars . . . and what a good thing I hadn't knitted to her original measurements!

My next call was from a lady whose grand-daughter was just three weeks old. She had explained to me some months ago that neither she nor her daughter could knit, so I made two first size baby cardigans, one with green ducks above the welt. Apparently the daughter liked this one so much she wanted the next size. No problem here.

I had knitted ballet cardigans for the next caller - or rather for her two small daughters. She now had four daughters ranging in age from three months to six years. She liked to dress the girls all alike, so wanted four cardigans in cerise acrylic with some sort of pattern on the front (which she left to me) and four in white wool "for best" with no ribbed welts, but crochet scallops on the bottom and sleeve edges. She had the idea that she would embroider on the fronts of these. I wonder if she will have time, what with four young children and presumably hand washing the woollen cardigans! But that's not my problem.

I have ordered the wool/yarn and now have to design "something up the fronts" and the crochet edging. I shall enjoy the challenge, but suspect I shall be a bit tired of it all by the time I come to the eighth one! Oh yes, I had forgotten two extra for the baby!

However, all these different orders convince me of one thing; machine knitting may be regarded as the Cinderella of the craft world, but I doubt if any hand knitter could accept the challenge of all these garments that cannot be bought in the shops. Even if they attempted it, I guess the children would be teenagers before the whole lot were completed!

Angela Gordon Knitwear

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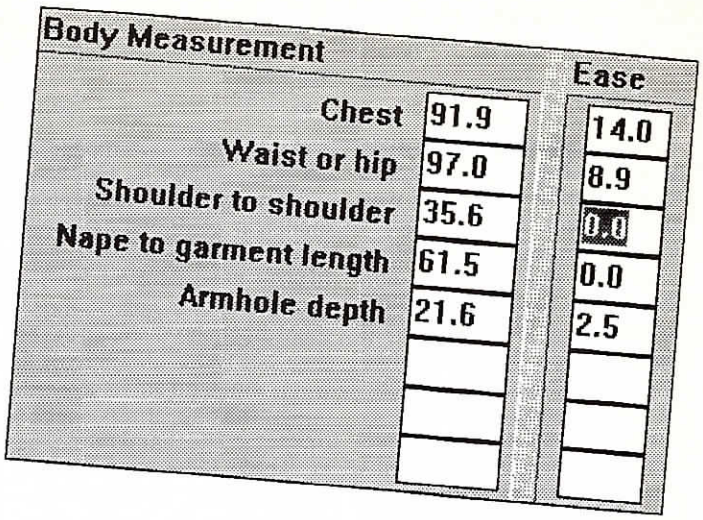
DESIGNAKNIT

LET'S KNIT A SLEEVELESS TOP



This month we are going to knit a sleeveless cotton top ready for our summer holidays. Actually, this year I will be spending my summer holidays working on the enormous garden of our new house, so I'll be keeping my top for outings. We are presently in the middle of renovating the house (I'll tell you about it some other time!) but I hope to be settled in by August.

Angela Gordon

For this top I chose Simply Shetland 2/16's cotton which is a lovely yarn, with a soft, gentle drap and ideal for keeping cool on hot sunny days. As I write, the May temperatures are mostly very cool but I am always hopeful! Use two strands of the cotton to make a 4–ply equivalent thickness and knit the tension swatch in stocking stitch only.

The simple tuck stitch edging can be knitted in a single colour if you have no contrast yarn available and it is equally attractive that way.

DESIGN THE SHAPE

Open DesignaKnit 6 in the normal manner and Shortcut (press the F5 key or click the icon) to Standard Shaping. Click on the New Garment option and, for the Garment Type, select Adult, Female, Sleeveless pullover, Set in sleeves, Vee front neck, Round back neck – click OK.

Enter the tensions obtained by measuring your swatch in the appropriate boxes and enter the rib tension the same as the main tension. Type the notes about the yarn used and make a note that the stitch pattern is called Tuck hem.

Choose Casual Ease and a Standard size to fit. I am working on a Standard size 36 inch bust. The default measurements for casual ease should mostly be alright as they are. I am removing the shoulder to shoulder ease as it is not required for a sleeveless garment. I am only adding a very narrow band to finish the armholes so this should not change the measurements. However, if I were adding ribbed bands to the top, I would deduct the width of the band x 2 (two armholes) from the shoulder to shoulder measurement and also increase the armhole depth by the band width. Failure to do so would result in the bands hanging off the edge of your shoulders.

Select the Neckline Styling tool to open the dialogue box. Change the neck rib to one centimetre as the top has only a narrow band to match the armholes. Click OK, as everything else about the neckline is fine.

Select the Body Styling tool to open the dialogue, change the rib depth to zero since we will not be adding a rib, add a two centimetre Shoulder Drop and click OK.

The shape is now complete so, select Save from the File menu and give it a name, (MKM0896 was my name for it).

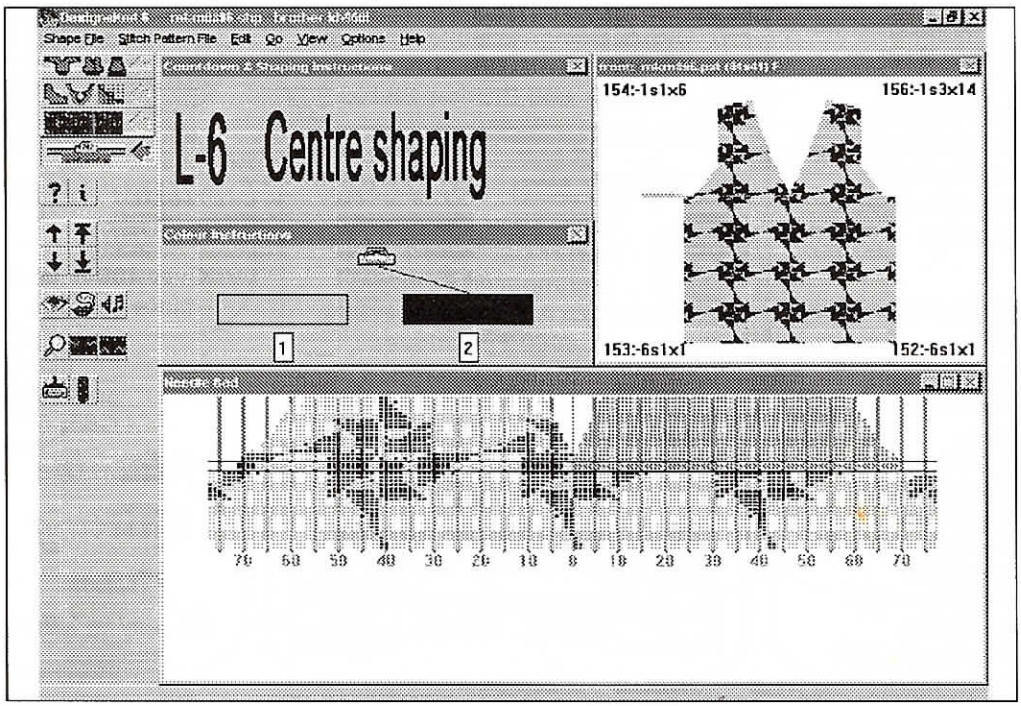
Knitters with slimmer figures could add a drawstring waist to this style as described below. The straight version is a more flattering style for the less slim figure.

DRAWSTRING WAIST NOTES

A knitted cord is taken through eyelet holes at the waist. To calculate the position for the eyelet holes, measure your nape to waist length. Add three centimetres for ease and deduct the answer from the total garment length which gives you the measurement from the cast on to the waistline. If you have the Professional program you can take the shape into Original Pattern Drafting, measure up the side seam and add a point plus marker so that the program warns you when to stop and make the eyelets. Alternatively, multiply the length to the waistline by the number of rows per

19▶

DK6 Integrated Knitting Screen showing knitting instructions



SLEEVELESS TOP 2

Designed by *Angela Gordon*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS
Simply Shetland 2–ply cotton used double (Yarn Guide No.11.)
1 x 300 g cone in Oatmeal (MC).
1 x 100 g cone in Apricot (C).

GARMENT WEIGHT
Finished garment in second size weighs 235 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Simply Shetland, 9 West Port, Edinburgh EH1 2JA. Tel: 0131–228 4578.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 99 [104, 110, 116] cm, 39 [41, 43½, 46] in.
Length to shoulder 60 cm, 24 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7). Wash the tension swatch in hand hot water, rinse it in cold water, dry and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Brother electronic machines, place pattern over centre 0.
d) On Silver Reed electronic machines, place needle 1 cam between Ns 4 and 5 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

TUCK STITCH PATTERN
K 4 rows MC and 2 rows C. These 6 rows form pattern.

BACK
Push 146 [154, 162, 170] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MC, cast on by hand. Set RC at 000. K 1 row. Release card and cont in tuck st patt. K 30 rows. Cont in st st and MC. K 123 rows. RC shows 154.

SHAPE ARMHOLES
Cast off 7 sts at beg of next 2 rows *. Dec 1 st at each end on every row until 122 [130, 138, 146] sts rem, then on every foll alt row until 96 [104, 112, 120] sts rem. K 57 rows. RC shows 244.

SHAPE SHOULDERS
Cast off 3 [4, 5, 6] sts at beg of next 2 rows.

SHAPE NECK
Push 56 [59, 62, 65] Ns at left to HP and cont on rem sts for first side. Cast off 3 [4, 5, 6] sts at beg of next row, 8 sts at beg of next row, 3 [4, 5, 6] sts at beg of next row, 7 sts at beg of next row and 3 [4, 5, 6] sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off rem 5 sts. With carriage at right, push 22 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

FRONT
Work as for Back to *.

SHAPE NECK
Push 66 [70, 74, 78] Ns at left to HP and cont on rem sts for first side. Dec 1st at neck edge on next and every foll 3rd row and **at the same time**, dec 1 st at armhole edge on every row until 59 [63, 67, 71] sts rem, then on every foll alt row until 37 [41, 45, 49] sts rem. Cont to dec at neck edge only on every 3rd row from previous dec until 31 [35, 39, 43] sts rem, then on every foll 4th row until 22 [26, 30, 34] sts rem. K 3 rows.

SHAPE SHOULDER
Cast off 3 [4, 5, 6] sts at beg of next and foll 3 alt rows, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off rem 5 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with the first side, reversing shaping.

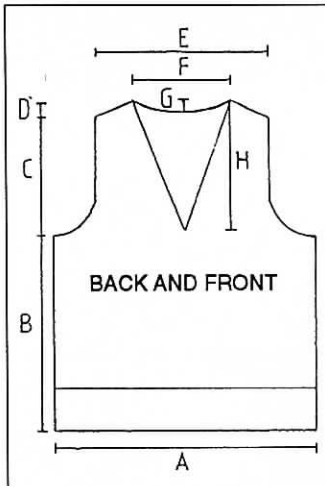
RIGHT AND BACK NECKBAND
Join right shoulder seam. Push 61 Ns at left and 67 Ns at right of centre 0 to WP. 128 Ns. With P side facing, pick up 19 sts down left side of back neck, 22 sts across back neck inc 1 st at centre, 18 sts up right side of back neck and 68 sts down right side of front neck and place on to Ns. Unravel WY. * Using MT and MC, K 1 row. Insert card and lock on first row. Using C, K 2 rows. Release card and cont in tuck st. Using MC, K 6 rows. Make a hem by picking up loops from neckline and place on to corresponding Ns. Cast off loosely *.

LEFT NECKBAND
Push 31 Ns at left and 38 Ns at right of centre 0 to WP. 69 Ns. With P side facing, pick up 69 sts up left side of front neck and place on to Ns. Work as for Right and Back Neckband from * to *.

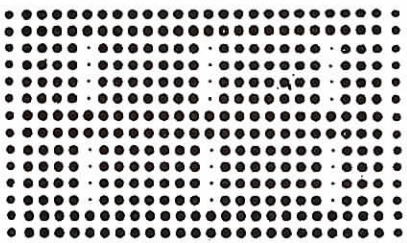
ARMHOLE BANDS
Join left shoulder and neckband seam. Push 146 Ns at centre of machine to WP. With P side facing, pick up 146 sts around armhole edge and place on to Ns. Work as for Right and Back Neckband from * to * reading armhole edge for neckline.

PRESSING
Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join side seams. Join centre front neckband seam. Using C, work 1 row of dc and 1 row of crab stitch around lower edge.



PUNCHCARD CHART



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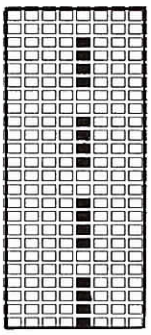


A = 50 [53, 55.5, 58.5] cm
B = 37.5 cm
C = 22.5 cm
D = 2.5 cm
E = 33 [35.5, 38.5, 41] cm
F = 18 cm
G = 2 cm
H = 24.5 cm

centimetre and that is the number of rows to knit before transferring every fifth stitch to an adjacent needle to make the eyelet holes.

DRAW THE STITCH PATTERN

Shortcut to the Stitch designer (F7 key), select New from the File menu and manually set the grid size to 7 stitches and 28 rows.

Click the pencil tool and copy the stitch design on to the grid. Select Yarn Numbers and Feeders from the View menu and right click on one of the numbers to make the background colour select needles to upper working position. Select Yarn Numbers and Feeders again to cancel the view. The method of knitting for this sample is "Other – Wrong Side Facing".

Select Woolbox from the Palette menu and delete all the unused colours so that you are left with just the two main ones. Use Pack to put the two colours into the top left corner of the palette and click OK.

Save this stitch pattern as 'Tuck hem' and download it to your knitting machine, ready for knitting the top.

KNITTING THE DESIGN

Yet again, at the time of writing, the Knit from Screen section of DesignaKnit 6 is still not completed so I had to take the shape file and the stitch pattern file into DesignaKnit 5 as described in June. I do now have the test version and have included a screen capture of the overall layout. However, the layout may change before it is finally released, so yours may look different. This time I do not need to integrate the shape with the stitch pattern as I am only knitting a hem in pattern and the rest is plain stocking stitch. Therefore, I will print out the shaping instructions and knit from those.

Silver Reed knitters without the PE1 and PE1 cable will have to knit the hem using Version 5 (although, I believe you should have Version 6 by the time you are knitting this design!). If you only marked one repeat of the stitch pattern (6 rows), remember to change the number of stitches and rows to the actual number to be knitted for the hems and bands before you start knitting.

HEM NOTES

If you are using a contrast colour in the tuck hem, knit four rows in main yarn followed by two rows in contrast throughout. The two contrast rows are knitted across the rows that knit every stitch, rows 5 and 6 in the diagram.

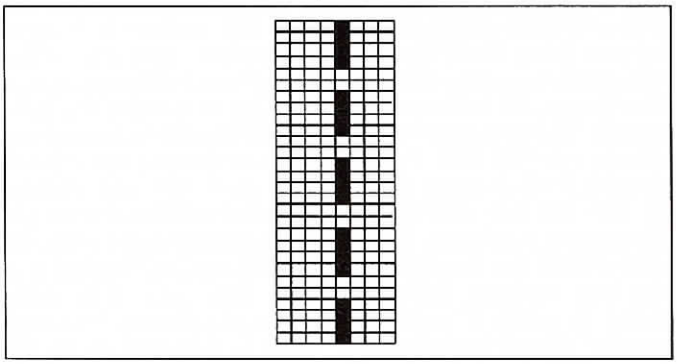
BACK

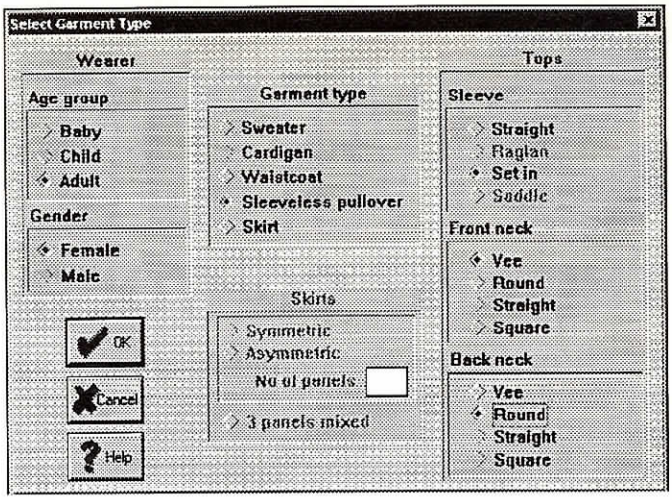
Following the on screen, or printed instructions, cast on the number of stitches indicated using waste yarn followed by one row of nylon cord. Change to main yarn, e–wrap the needles and program or memorise the tuck stitch pattern as you knit the first row. Click the Go button if you are knitting from screen, otherwise just knit according to the printed instructions, working 30 rows in the tuck stitch pattern and then change to stocking stitch. Continue knitting to the row you worked out for the eyelet holes, if you are adding them, and transfer every fifth stitch to an adjacent needle. Leave the empty needles in work and continue.

FRONT

Knit to match the back up to the neckline shaping and then divide the work in half. Remove the indicated stitches on to waste knitting, garter bar or stitch holder and continue on remaining stitches.

Tuck stitch pattern for hem





Pick up the right half on to the needles and continue following the shaping instructions.

MAKING UP AND NECK BAND

Join the right shoulder seam. With wrong side facing, pick up all back neck stitches and 62 stitches down right front neckline. Knit one row in main yarn, two rows in contrast. Program the stitch pattern on the last row of contrast and knit six rows patterned in main yarn. Pick up from neckline again and cast off loosely.

Knit a band for the other side of the neck to match the first.

Join second shoulder seam and knit the arm bands to match the neck band over 76-0-76 needles for medium size.

Join the side seams and work one row of double crochet followed by one row of crab stitch (double crochet worked from left to right) around hem.

Knit a cord for the waistline eyelets if you made them.

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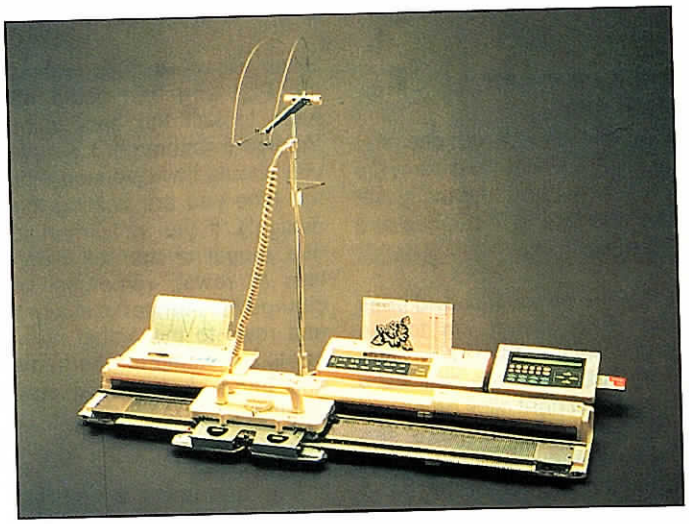
SILVER SCENE

THE KNIT CONTOUR

It occurred to me last night whilst I was up my stepladder painting the living room ceiling, that for the past year or so we've been doing some pretty in-depth coverage of various pieces of Silver Reed equipment. So far, so good – that's what I was supposed to be doing. My next thought was – what happens when we want to knit a garment?



SILVER REED KR11 KNIT CONTOUR ON SK 840 ELECTRONIC MACHINE

Maggie Dyke

NICE STITCH PATTERN, SHAME ABOUT THE SHAPE

If you think back to April, we knitted some multi–coloured double Jacquard and there was a pattern for a garment in multi–coloured Jacquard in the November '95 issue of *Modern Machine Knitting*. But what if you didn't like the shape. Or didn't want to use the Forsell yarn specified in the pattern? Or wanted to use your own multi–coloured Jacquard pattern?

At this point most people give up, or set–to for a heavy session with tension squares, yarn samples, drawings of garments, tape measures and a calculator. Wouldn't life be easier if there was a simpler way of making garment patterns besides all those endless sums? Well the good news is – there is! And what's more, there's a distinct possibility that you already own the piece of equipment in question. It's called a knit contour! Sometime ago I realised my vocation in life was to encourage everyone who had a knitting machine to use a knit contour at least once. If, after trying it, you decide you'd rather go back to the old methods of calculating patterns, fair enough, but I firmly believe that everyone should try it at least once.

Silver Reed have been making knit contours (or knit radars as they used to be known) almost as long as they have been making knitting machines – which is a very long time indeed! When the machines were sold in this country under the Knitmaster brand name, a built–in knit contour was always an option on a new machine. The 326 had a knit contour built–in, the 325 didn't. The 360 did, the 260 didn't, and so on. At that time there were vast quantities of leaflets and patterns produced by yarn spinners and independent designers, so it seemed that no matter what style or shape of garment you were looking for, it would be available, in the yarn you wanted to use. Few people bothered to learn to use the knit contour, thinking it was irrelevant, given this huge choice of patterns.

PHONE HOME - IT'S GOOD TO TALK!

Sadly those days are gone and we have to depend largely on magazines such as this for our written patterns. Every cloud has a silver lining though and this is an ideal time for the knit contour to come into its own. I've been a firm believer for over twenty years now – luckily for me, because I think I must have been away the day they did sums at school and I couldn't calculate a pattern to save my life. The other small problem I have is that I can't actually understand written patterns. If I read "dec 1 st at the beg of next and every foll 6th row 14 times in all" I have to phone my mother to talk me through it! Does it mean I have to knit five rows and decrease, or knit six rows and decrease? Sometimes, if I'm having a particularly bad attack of "mad cow disease", I have to phone her every time I've done a decrease to ask how many rows I should knit before the next one . . .

Like a knight in shining armour, the knit contour came to my rescue. Before you get over–excited and rush out to buy one, just make sure you haven't already got one, either built–in on your machine, or in a box under the bed. If you're sure you haven't got one already, let's go through which knit contour fits which machine. There are two knit contours available – the KR 11 electronic knit contour and the KR 7 mechanical knit contour – and the good news is that they will both fit all Silver machines that don't already have one built–in.

The KR 11 electronic knit contour is a very sweet, compact little unit which plugs into the current Silver Reed Modular Electronic machines (SK 830 fine gauge, SK 840 standard gauge, SK 860 double knitting gauge and SK 890 chunky gauge). It will also plug directly into the row counter on punchcard machines, if the row counter has the appropriate hole. However, there's no need to panic if your row counter doesn't have the hole in it, because your can replace it with one which has! So if you want to use the KR 11 and you need to buy a new row counter too – just stroll into your dealer and ask for a RC 15K, with a very knowledgeable air! The KR 11 has other advantages as well as being extremely pretty, but we'll go into those later.

The KR 7 is a mechanical knit contour, much larger than the KR 11, which sits on the studs along the needlebed casing, either to the left or the right of the tension mast. Apart from the LK 150 manual DK gauge machine, it will fit on any Silver machine – either punchcard or electronic – that doesn't have a knit contour built–in, without the need to change anything.

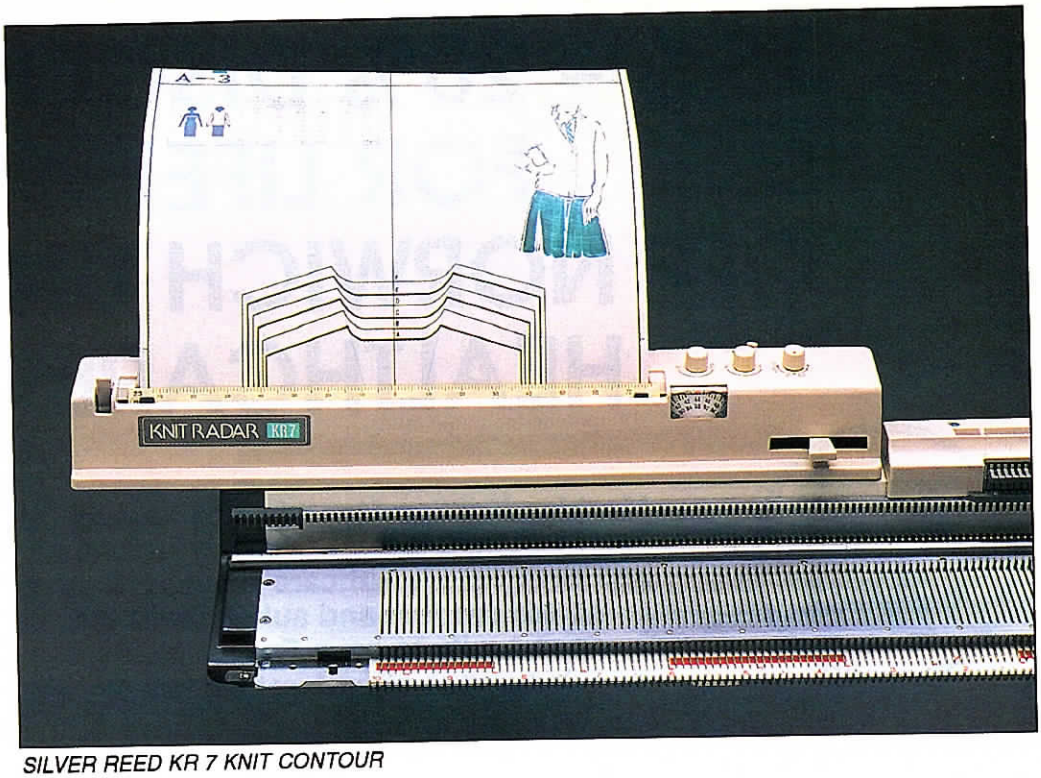
We've established now whether you've got one or not and also whether you can have one or not! Time to think about what it can do. To paraphrase President Kennedy "ask not what you can do for your knit contour, ask what your knit contour can do for you".

The knit contour is a visual patterning system, which works from a diagram pattern. You get to choose the yarn, the stitch pattern and the garment shape you want to knit. You give the knit contour information about stitches and rows which you get from your tension square. Your knit contour tells you how many stitches to cast on, how many rows to knit and when and

where to increase and decrease to knit the shape and size you want. It's marvellous! Provided you give the knit contour the correct information, every garment you knit will come our exactly the shape and size you want. You can re–knit the same shape in stockinet, tuck, weaving, Fair Isle – even Fisherman's rib and, providing you knit your tension square correctly, each garment will be the same size and shape!

That last sentence contains the vital clue to successful use of the knit contour – PROVIDING YOU KNIT YOUR TENSION SQUARE CORRECTLY . . .

If you don't knit and finish your tension square correctly, you might as well pick any number of stitches out of the air, cast on, knit until "it looks about right" and so on – ensuring nothing you knit ever fits! Because the tension square is so important, I'm going to finish off this month with instructions on how to knit it properly!



SILVER REED KR 7 KNIT CONTOUR

GAUGE SCALES - WHICH COLOUR?

To put it simply – read the instruction book! The book which comes with your machine will tell you exactly how to knit the tension square for your gauge of machine. However, because I've been meeting quite a lot of people at exhibitions recently who have got confused about what colour gauge scale they should have and how many rows they should knit, we'll go through each gauge. The gauge scales (used for measuring the tension squares) are supplied with the machine, in the accessory box.

First knit about 20 rows in what you think is going to be the right tension for the yarn you're using and the type of garment you're going to knit. Having got the right "feel" to the fabric, you can go ahead and knit the tension square. You MUST knit the tension square in the correct yarn at the right stitch setting, in the stitch type you're going to use for the garment and preferably in the same colour. Different colours of the same yarn can give you different stitch and row measurements. Once you've decided on the correct tension, knit the tension square as follows – and use new yarn – don't be tempted to undo the sample you've just knitted and re–use the yarn which will now be all kinky!

FINE AND STANDARD GAUGE MACHINES

Green Gauge Scale

Cast on 60 stitches. Knit 10 rows in the correct yarn and stitch pattern at the stitch tension of your choice. Knit 2 rows of stockinet in waste yarn. Knit 30 rows main fabric. Mark the 21st needle on either side of 0 by handing a loop of yarn over the needle. (I usually bring the marked needle to D position – unless I'm knitting transfer lace!) Knit 30 more rows. Knit 2 rows of stockinet in waste yarn. Knit 10 rows of the main fabric. Release from the machine.

DOUBLE KNITTING MACHINES (SK 860 AND LK 150)

Yellow Gauge Scale

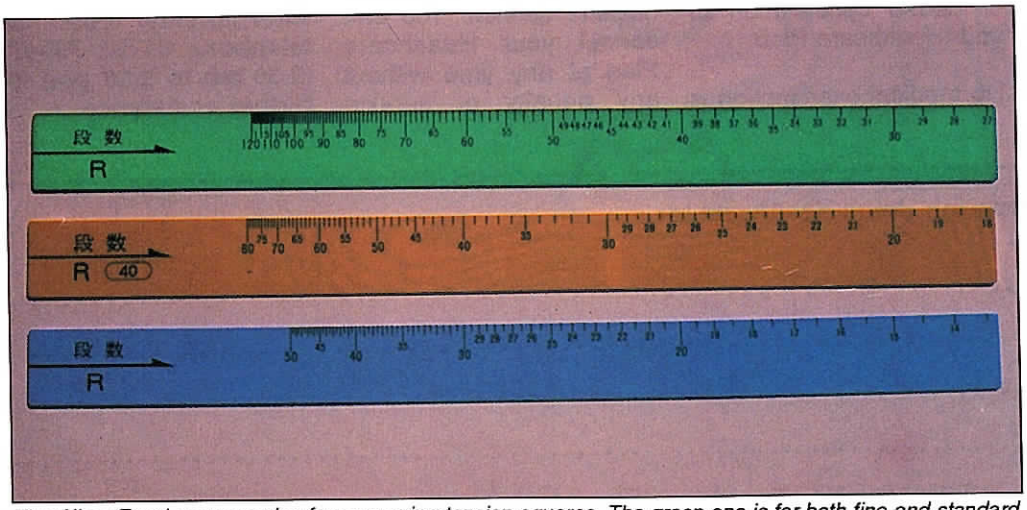
As above, but cast on 40 stitches, knit 20 rows in the main fabric after the waste yarn. Mark the 16th needle, knit another 20 rows, finish as above.

CHUNKY GAUGE MACHINES

Blue Gauge Scale

As above, but cast on 30 stitches, knit 15 rows in the main fabric after the waste yarn. Mark the 11th needle, knit another 15 rows, finish as above.

Write down somewhere what tension, yarn and stitch pattern you used for the tension square. Do not lose the piece of paper! Now put the tension square and the piece of paper somewhere safe until next month, when we'll finish it off properly.



The Silver Reed gauge scales for measuring tension squares. The green one is for both fine and standard gauge machines, the yellow is for DK gauge, and the blue is for chunky gauge machines.

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TWO-TONE TUNIC 3

Designed by *Jennifer Tellwright*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

MATERIALS
Celandine Lucy. (Yarn Guide No.8.)
2 x 250 g cones in Ecru (MC).
2 x 250 g cones in Gold (C).

GARMENT WEIGHT
Finished garment in second size weighs 650 g.

The fibre content of this yarn is 52% Silk, 48% Viscose. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 103 [113, 123] cm, 40½ [44½, 48½] in.
Length to shoulder 73 cm, 29 in.
Sleeve seam 49.5 cm, 19½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) We used 2 ends of yarn together throughout except for laced bands.

BACK
With carriage at right and using MC, cast on 168 [184, 200] sts at centre of machine by hand. Set RC at 000. Using MT, K 187 rows. Place marker at each end. K 107 rows. RC shows 294.

SHAPE SHOULDERS
Cast off 8 [9, 10] sts at beg of next 10 [6, 2] rows and 9 [10, 11] sts at beg of foll 2 [6, 10] rows. Cast off rem 70 sts.

FRONT
RIGHT HALF
With carriage at right and using MC, cast on 1 st at left and 84 [92, 100] sts at right of centre 0 by hand. 85 [93, 101] sts. Set RC at 000. Using MT, K 9 rows. * Counting from left edge, make a buttonhole over Ns 17 and 18. K 33 rows. Make a buttonhole over same Ns as before. K 9 rows. Rep from * 3 more times. Make a buttonhole over same Ns as before. K 10 rows. RC shows 187. Place marker at right edge. K 23 rows. Make a buttonhole over same Ns as before. K 9 rows. Make a buttonhole over same Ns as before. K 5 rows. RC shows 224. Dec 1 st at left edge. 84 [92, 100] sts. Place marker at left edge.

SHAPE FRONT EDGE
K 2 rows. Dec 1 st (1 st in) at left edge on next and every foll alt row until 59 [67, 75] sts rem, then on every foll 3rd row until 53 [61, 69] sts rem. K 1 row. RC shows 294.

SHAPE SHOULDER
Cont to dec at front edge on every 3rd row from previous dec and **at the same time**, cast off 6 [8, 9] sts at beg of next row, K 1 row. Cast off 7 [8, 9] sts at beg of next and foll alt row, K 1 row. Cast off 7 [8, 10] sts at beg of next and foll alt row, K 1 row. Cast off 7 [9, 10] sts at beg of next row, K 1 row. Cast off rem 8 sts.

LEFT HALF
Work as for right half reversing shaping by reading left for right and right for left and using C instead of MC.

RIGHT SLEEVE
Push 76 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 10 rows. Transfer every alt st on to its adjacent N and push empty Ns down to NWP. K 1 row. Push empty Ns back to WP. K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 108 sts, then on every foll 5th row until there are 156 sts. K 11 rows. RC shows 196. Cast off.

LEFT SLEEVE
Work as for Right Sleeve using C instead of MC.

LOWER BACK HEM
Push 168 [184, 200] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 10 rows. Transfer every alt st on to its adjacent N and push empty Ns down to NWP. K 1 row. Push empty Ns back to WP. K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row *. With P side facing, pick up 168 [184, 200] sts from cast on edge of Back and place on to same Ns. K 1 row. Cast off.

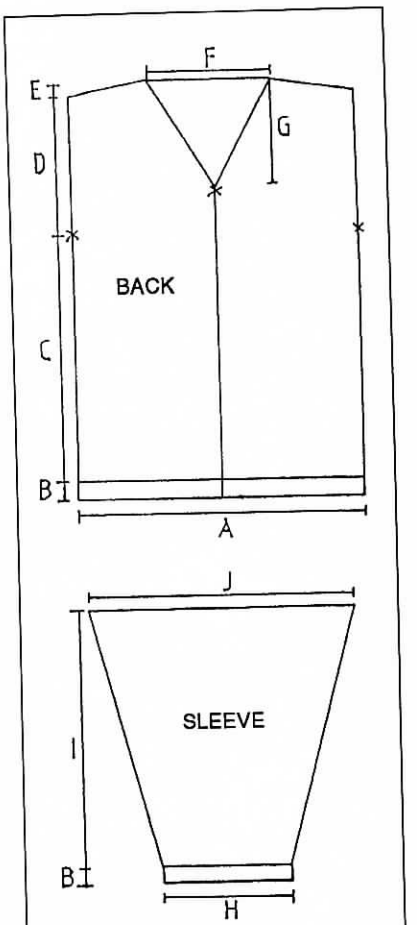
LOWER FRONT HEM
Join centre front seam. Work as for Lower Back Hem to *. With P side facing, pick up 170 [186, 202] sts from cast on edge of Front and place on to Ns, placing 2 sts tog on to centre 2 Ns. K 1 row. Cast off.

LEFT NECKBAND AND LACING BAND
Push 27 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4 and MC, K 130 rows. Remove one end of yarn. Using MT-5/MT-5, K 250 rows. Transfer sts to main bed. Cast off

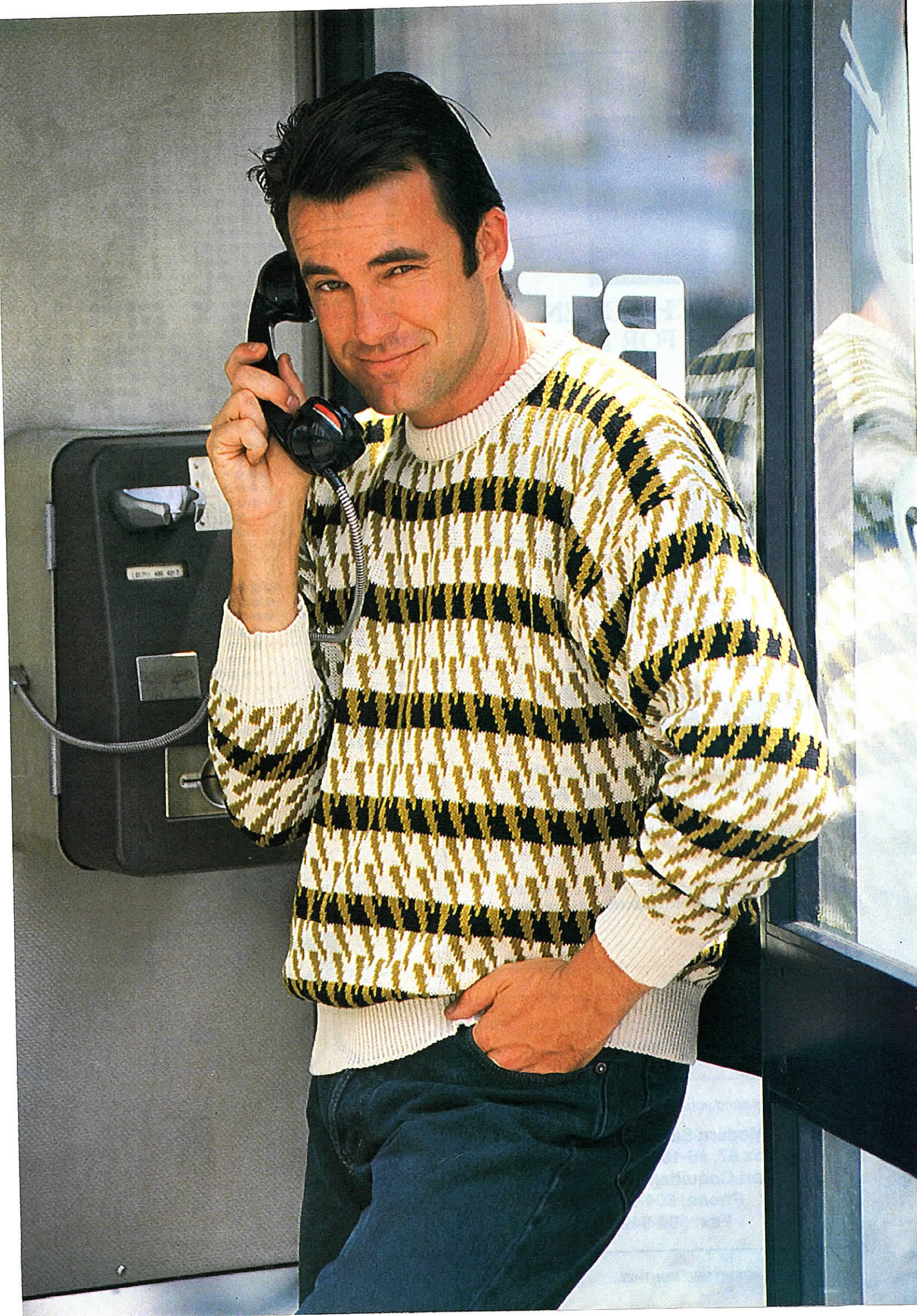
RIGHT NECKBAND AND LACING BAND
Work as for Left Neckband and Lacing Band using C instead of MC.

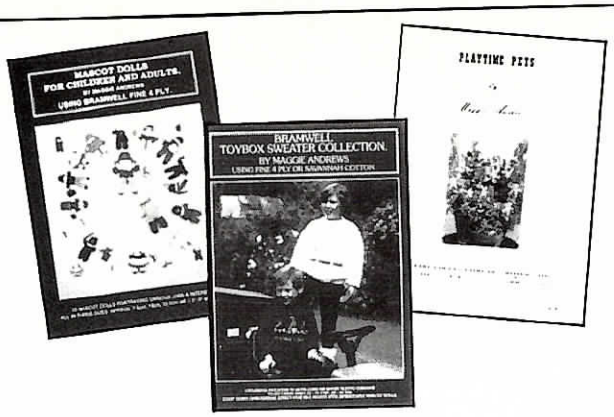
PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP
Join shoulder seams. Join centre back neckband seam. Sew neckband into position, leaving 4 cm, 1½ in open at right of centre front seam. Set in sleeves between markers, stretching to fit. Join side and sleeve seams. Finish buttonholes. Thread lacing bands through buttonholes crossing over at centre front as in photograph. Catch ends of bands on to top of hem on the inside.



A = 52.5 [57.5, 62.5] cm
B = 3 cm
C = 44.5 cm
D = 25.5 cm
E = 2.5 cm
F = 22 cm
G = 19.5 cm
H = 23.5 cm
I = 46.5 cm
J = 48.5 cm





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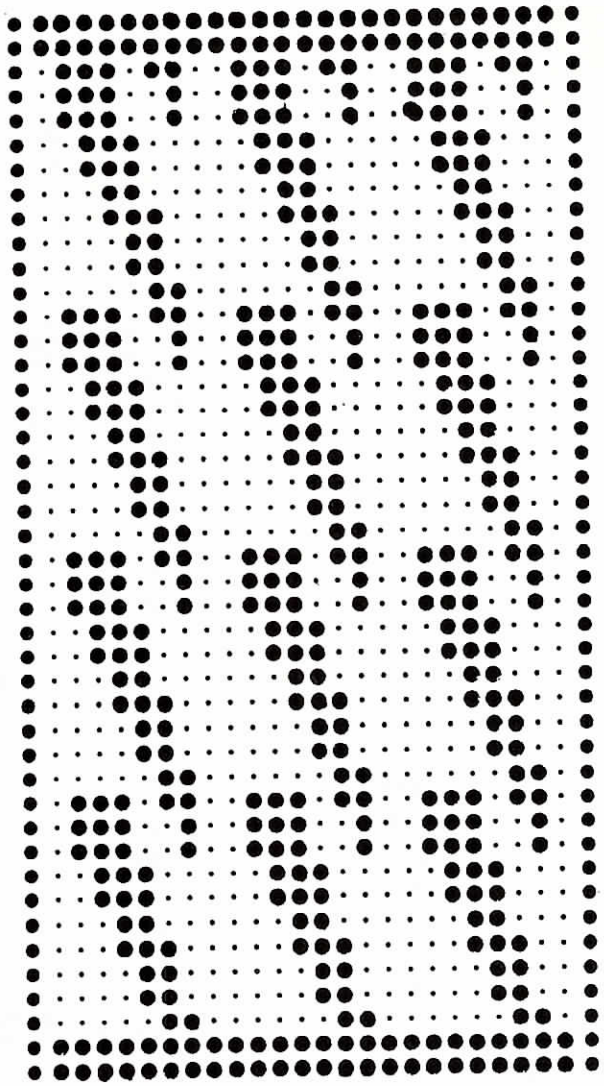

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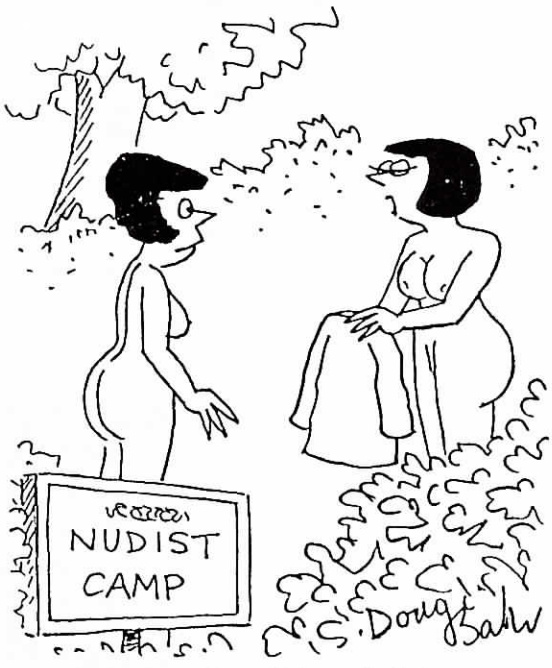


"Many Happy Returns, Becky."

TALKING FAIR ISLE 4

Designed by *Barbara Tobias*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Brittany 2-ply cotton used double throughout.
(Yarn Guide No.10.)
1 x 450 g cone in Ecru dyed (MC).
1 x 450 g cone in Black (A).
1 x 450 g cone in Lime (B).

GARMENT WEIGHT
Finished garment in third size weighs 555 g.

The fibre content of this yarn is 100 % Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116-240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust/chest 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 105 [114, 124, 132] cm, 41½ [45, 49, 52] in.
Length to shoulder 68.5 cm, 27 in.
Sleeve seam 53 cm, 21 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 34.5 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Brother electronic machines, place pattern over centre 0.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN
BACK AND FRONT
K 10 rows MC/B. * K10 rows A/B and 20 rows MC/B. Rep from * throughout.

SLEEVES
K 16 rows MC/B. * K 10 rows A/B and 20 rows MC/B. Rep from * throughout.

BACK
With carriage at right and using MC, cast on 160 [174, 188, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 38 rows. Transfer sts for st st *. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle patt. Using MT, K 116 rows. Place marker at each end **. K 94 rows. RC shows 210. Push 51 [58, 65, 71] Ns at left and right to HP. Using WY, K a few rows in st st over rem 58 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **. K 66 rows. RC shows 182. 28 rows less have been worked to shoulder than on Back.

SHAPE NECK
Note patt row on card. Using nylon cord, K 94 [101, 108, 114] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 58 [65, 72, 78] sts rem, then on every foll alt row until 51 [58, 65, 71] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES
With carriage at right and using MC, cast on 80 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on 5th row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle patt. Using MT, shape sides by inc 1 st at each end on every row until there are 88 sts, then on every foll 3rd row until there are 130 sts, then on every foll 5th row until there are 162 sts. K 9 rows. RC shows 156. Cast off loosely.

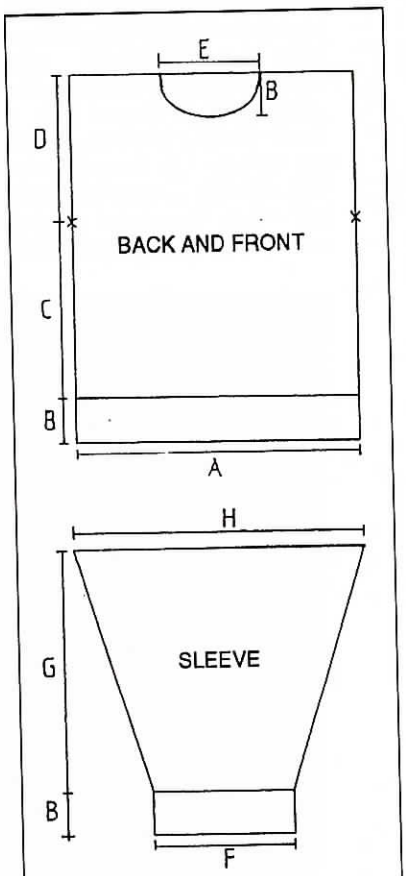
JOIN RIGHT SHOULDER
Push 51 [58, 65, 71] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

NECKBAND
Push 156 Ns to WP. With K side facing, pick up 30 sts down left side of front neck, 28 sts across front neck inc 4 sts evenly, 30 sts up right side of front neck and 58 sts across back neck inc 6 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release.

JOIN LEFT SHOULDER
Work as for right shoulder but read left for right.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



A = 53 [58, 62.5, 66.5] cm
B = 8 cm
C = 33.5 cm
D = 27 cm
E = 19 cm
F = 26.5 cm
G = 45 cm
H = 54 cm

ART AND DESIGN

EGYPTIAN INFLUENCE

I have written several articles showing how to create a stitch pattern from a source material. This time I would like to encourage you to design a garment using source material as the inspiration.

Anne Kent

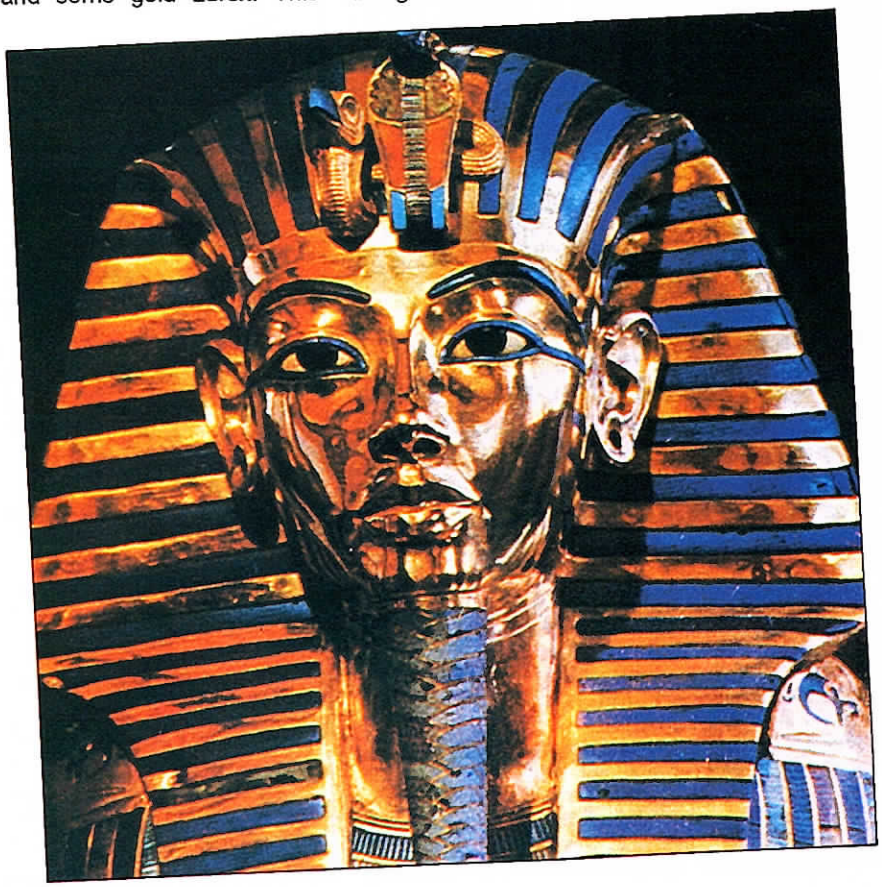
Source material can be a picture, some flowers in the garden, a building, animals, in fact anything that makes you want to knit it! In my case it was this wonderful picture of the funeral mask of Tutankhamen. Look at the beautiful colours! It is made of solid gold, inlaid with semi–precious stones and glass paste. I began with a wool winding to try to match the colours but the gold was very difficult. I have tried yellow wools of various shades and some gold Lurex. This would make a very nice evening sweater in blue and gold Lurex.

I made a rough sketch in pen and ink to try out the design I had in my head on paper. I have mainly used the stripes to give the overall effect but the eye and the braided "beard" make it look really Egyptian.

Of course I also had to decide how to it could be constructed for a knitting pattern. For the design I have sketched, I would knit the main striped sections of the front in two pieces – left and right sides – shaping the panel seam edges from the underarm level to the neck. For the centre front panel I would knit with shaping from the bottom to the top, making the necessary colour changes and Swiss–darning the "eye". Those of you who like, or should I say have the patience for, intarsia would probably prefer to use this method instead of Swiss darning. The peplum would be knitted separately and then attached to the body.

Look also at the sketch of the lady and her giant "dandelion". I am sure her dress was knitted on a machine! Something very interesting could be designed from this picture. Why not have a go?

I would just like to thank those readers who kindly sent me a photograph of their interpretation of my "Australian wildflowers" wall hanging. It was so nice to see them all.



EGYPTIAN INFLUENCE

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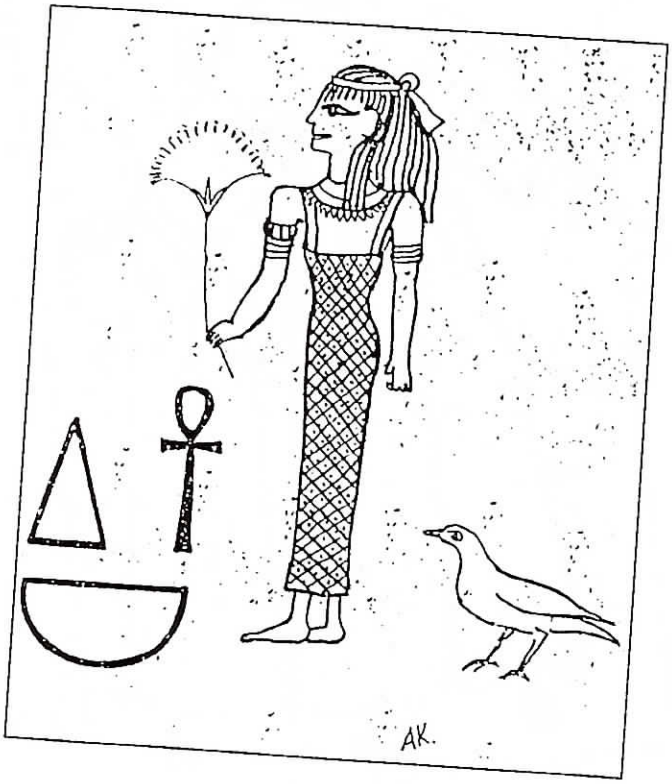

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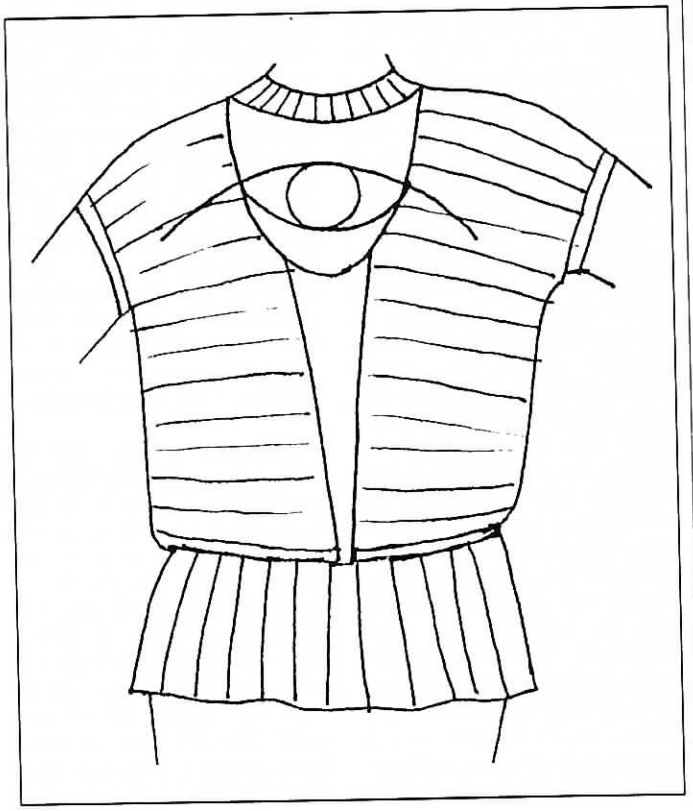

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MASTERCLASS

COLOUR AND MORE COLOUR

Isn't this a wonderful time of the year? I love the anticipation in the air of late summer

Mary Dowse

This is often heightened by the fact that so many people are on holiday; so many people are gardening like mad; so many are looking after visitors and almost all life is geared to the great outdoors. Even if there is little time to knit, you can always dream of all the lovely things you are going to knit (don't forget to do them later on!).

Just look at those dahlias in all their fiery colours. You fancy mauve or blue? Well, how about Michaelmas Daisies? Then there are all the lovely tones of ripening fruit and those gorgeous golden fields of corn – gold one day, gone the next into harvest. This year, the fashion pundits have predicted all these colours for you and what I still find totally amazing, they did so ages ago at a totally different time of the year – with summer colours published in the winter! It's a continual long procession of glorious colours throughout the year and isn't it fun for us? Of course, to the fashion industry, it's a very serious business, but that's no reason why we shouldn't enjoy it ourselves.

This year, winter yellows are everywhere. Golden and mellow, in every shade from the palest of vanillas and primrose, through every tone of dahlia, yellow and orange to the richest of autumnal golds, changing the summer's clear oranges and lemons to a richer shade, wonderful in wools and, newer still, in velvets. Try knitting in chenille, newly back and very fashionable, to give the right velvety effect.

Darkening the brightness of all the golds, brown takes over from black as the most popular dark of all. Luscious dark bitter chocolate and all the cocoas, rich bronzes and nut browns, black coffee and milk chocolate, look very rich in wool and velvet and sparkling in silks and satins. Worn with contrasting colour, often red, they look newly rich and vibrant for colder days ahead.

As almost always for next season, there is the rich purply wine of damsons and blackberries, the deep blue bloom on bilberries or whinberries, the delicious rich deep reds of cranberries and a dash of redcurrant, all absolutely brilliant with the many varieties of conifer, forest and lichen greens, sparked with pink – still a colour to be reckoned with.

Inky indigos and charcoal grey are also very popular, as well as gentler blues and greys and black, although not Top of the Pops this season, is still seen in quantity and brown and black look great together, used in Fair Isle or Double Jacquard patterns, whether for winter warmers or glittering evening wear.

Tweeds abound and velvet is everywhere, not only in the deep rich colours but also in bright vibrant tones, which have not been popular for quite some time and look very new. Yeoman and Texere both have a good colour range in chenille to reproduce the velvet look and Celandine now have a very pleasing new four–ply chenille in some great colours, including two lovely greens.

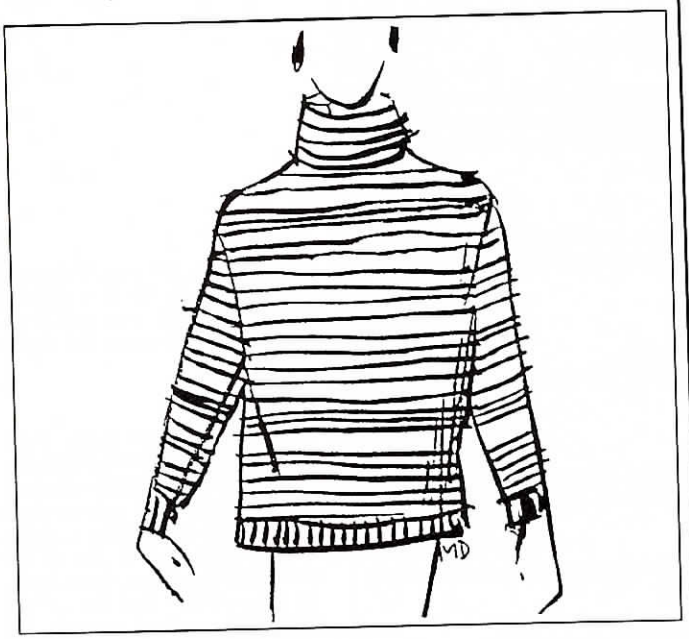
Fine yarns are becoming more and more popular and one of the nicest things about these for knitters is that it doesn't matter whether you have a fine gauge, a standard or a chunky machine, you can use them for all of these – one strand, two strands, three or even four (according to your machine) in unlimited colour combinations, which are a lot more interesting and effective than one flat colour. Also, you don't need to waste time, energy and money searching for that elusive yarn of two particular mixed tones or one with a fine lurex thread in it. Just use two together. It's easier, if you can, to use both straight from the cones and not to wind them together, but you can twist them if necessary. Plating also gives you a lovely effect. I've said this before, but still get many requests for where to find mixed colours and yarns yet it is very easy to mix your own. There is, of course, a vast range of yarns at your disposal, if not from a local supplier, then among the many excellent mail order yarns available.

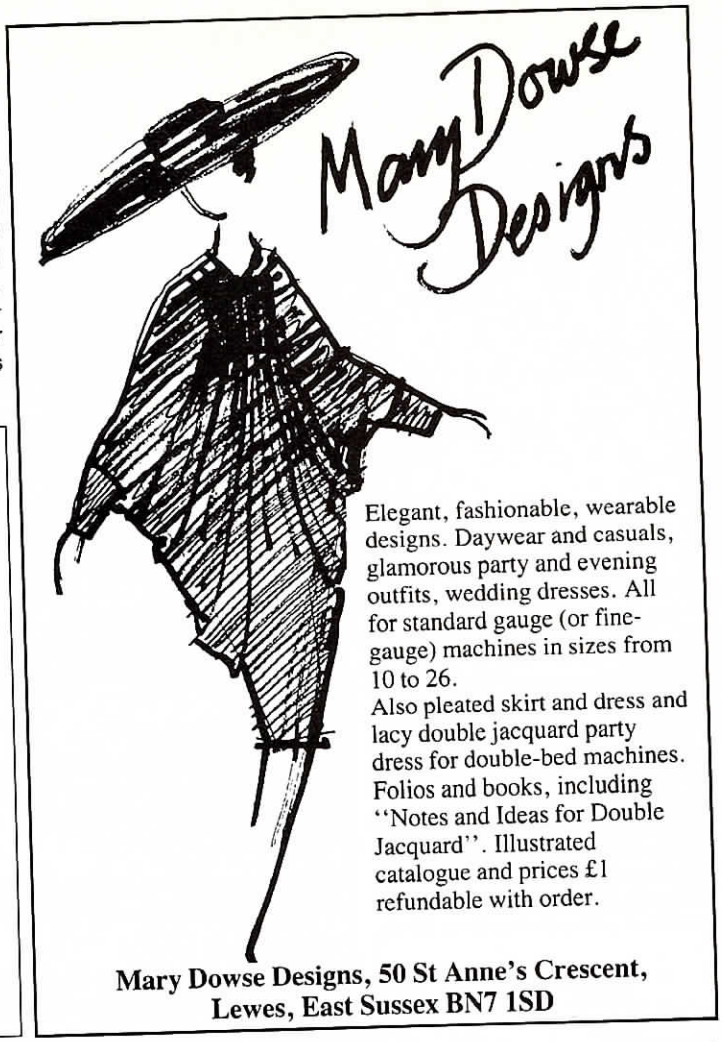
Two other fashionable ideas which have great possibilities for the knitter, are the continuing interest in transparent fabrics and the use of stripes. Striped knitting for sweaters is very popular and is a marvellous way of using those odd amounts of beautiful colours and textures you have in your store cupboard. Don't necessarily feel that they must all be exactly the same yarn. Varied yarns and textures, dull and shiny, furry and flat, make a beautifully exciting sweater.

Transparent fabrics too, are not too difficult, though whether you wear them over nothing at all or over a silky slip or camisole is up to you. When I first bought a lace machine I made vast quantities of lacy skirts as well as tops and suddenly they look very new again. You needn't wait for winter. Make one now! Transfer lace, or punch lace, make a delicious summer fabric in Hobby and Silky

and fine polyester and are very successful made in several quite straight pieces with an elasticated waist. They also make an unusual and beautiful winter skirt or dress in fine wool or mohair. They wash and wear surprisingly well.

Longer skirts are very much with us. Why not be brave and knit yourself a really long coat? Keep it simple like a big dressing gown, with a belt or floating loose, to cuddle into when cool winds blow. Simple full needle rib, Fair Isle or double jacquard – they're all wonderful for a cover–up. My "Gloriana" double jacquard pattern is very simple to make (just a lot of knitting!) and Ann Durkan has some lovely ones, including Fair Isle and a lovely felted one. Just the thing for when you start your serious knitting again!





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COTTON SHIRT 5

Designed by *Mary Smith*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
King Cole Carolina 4–ply cotton. (Yarn Guide No.11.)
1 x 500 g cone in Iced Coffee (MC).
1 x 500 g cone in Aran (A).
1 x 500 g cone in Sun Yellow (B).
3 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 350 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 95 [102, 107] cm, 37½ [40½, 42½] in.
Length to shoulder 62 cm, 24½ in.
Sleeve seam 16 cm, 6½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

Push 120 [130, 138] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and B, K 1 row. Inc 1 st at each end on next and foll 4 alt rows. Using MT+3, K 1 row. Using MT-2, K 1 row. Dec 1 st at each end on next and foll 4 alt rows. K 1 row. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT+2 and MC, K 1 row. Using MT, K 49 rows. RC shows 50.

SHAPE SIDE VENTS
Cast on 10 sts at beg of next 2 rows. 140 [150, 158] sts. K 88 rows. RC shows 140. Place marker at each end.

TUCK
Using B, K 10 rows. Using MT+3, K 1 row. Using MT, K 11 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Set RC at 000. Using MT+2 and A, K 1 row *. Using MT, K 99 rows. RC shows 100.

SHAPE SHOULDERS
Cast off 9 [10, 11] sts at beg of next 6 rows and 8 [10, 11] sts at beg of foll 2 rows. Using WY, K a few rows over rem 70 sts and release from machine.

FRONT

Work as for Back to *. Using MT, K 49 rows. RC shows 50.

SHAPE NECK
Push 76 [81, 85] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll 4 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll 6 alt rows, K 1 row. 35 [40, 44] sts. K 18 rows.

SHAPE SHOULDER
Cast off 9 [10, 11] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [10, 11] sts. With carriage at left, push 64 [69, 73] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 70 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

Push 96 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and B, K 10 rows. Using MT+3, K 1 row. Using MT-2, K 11 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT+2 and A, K 1 row. Using MT, shape sides by inc 1 st at each end on every alt row until there are 146 sts. K 5 rows. RC shows 56. Cast off.

NECKBAND

Join right shoulder seam. Push 180 Ns to WP. With P side facing, pick up 70 sts across back neck, 18 sts down right side of front neck, 70 sts across front neck inc 4 sts evenly and 18 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and B, K 1 row. Using MT-2, K 10 rows. Using MT+3, K 1 row. Using MT-2, K 10 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Cast off.

SIDE VENT BANDS

Push 41 Ns to WP. With P side facing, pick up 41 sts along side vent edge and place on to Ns. Set RC at 000. Using MT-2 and B, K 1 row. Inc 1 st at lower edge on next and foll 4 alt rows. Using MT+3, K 1 row. Using MT-2, K 1 row. Dec 1 st at lower edge on next and foll 4 alt rows. K 1 row. Make a hem by placing loops of first row worked in B on to corresponding Ns. Cast off.

FRONT BAND

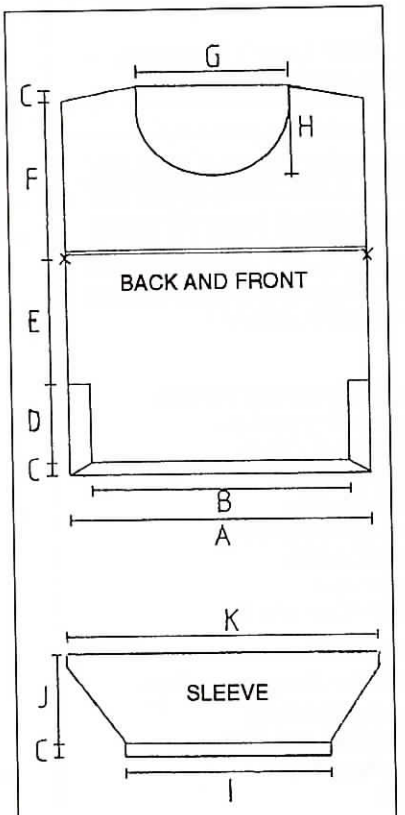
Using B, cast on 10 sts by hand. Set RC at 000. Using MT, K 58 rows. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Join all mitres. Catch down top of vent bands. Sew front band in position. Sew on buttons.



A = 48 [51.5, 54] cm
B = 41 [44.5, 47] cm
C = 2 cm
D = 12.5 cm
E = 22.5 cm
F = 25 cm
G = 24 cm
H = 14.5 cm
I = 33 cm
J = 14 cm
K = 50 cm

OUTLOOK SUNNY 6

Designed by *Barbara Tobias*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
King Cole Carolina 4–ply Cotton. (Yarn Guide No.11.)
1 x 500 g cone in Dusky Blue (MC).
1 x 500 g cone in Sun Yellow (C).

GARMENT WEIGHT
Finished garment in third size weighs 520 g.

The fibre content of this yarn is 100 % Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust/chest 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 105 [115, 127, 137] cm, 41½ [45½, 50, 54] in.
Length to shoulder 68 [68, 70, 70] cm, 27 [27, 27½, 27½] in.
Sleeve seam 55 [51, 53, 53] cm, 20 [20, 21, 21] in.

Instructions are written for the third size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
28 stitches to 10 cm, 4 in and 29 rows to 8.2 cm, 3½ in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

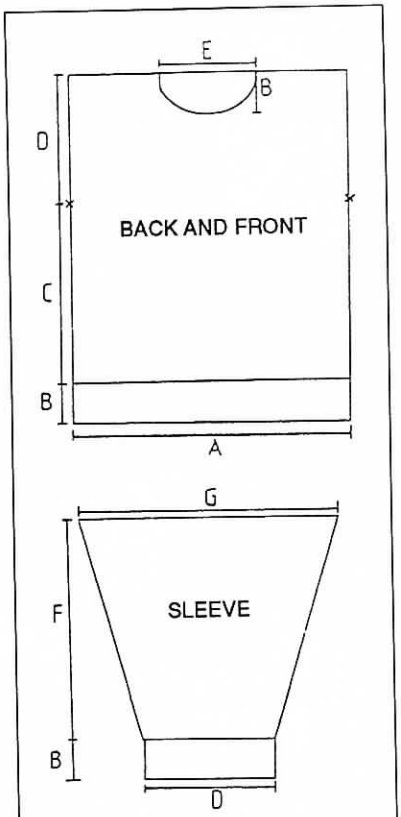
KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Brother electronic machines, place pattern over centre 0.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE AND STRIPE PATTERN
BACK AND FRONT
Using MT and MC, K 8 [8, 16, 16] rows. *K 2 rows C, 2 rows MC and 2 rows C. Release card and cont in Fair Isle. Using MT+1, K 29 rows MC/C. Lock card on first row. Cont in st st. Using MT, K 2 rows C, 2 rows MC and 2 rows C *. Using MC, K 30 rows. Rep from * to *. Using MC, K 30 rows. Rep from * to *. Using MC, K 31 rows. These 222 [222, 230, 230] rows form pattern.

SLEEVES
Using MT and MC, K 24 [24, 28, 28] rows. Rep from * to * as on back and front. Using MC, K 30 rows. Rep from * to * as on back and front. Using MC, K 24 [24, 28, 28] rows. These 160 [160, 168, 168] rows form pattern.

BACK
With carriage at right and using MC, cast on 150 [164, 180, 194] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Cont in Fair Isle and Stripe patt *. K 130 [130, 134, 134] rows. Place marker at each end **. K 92 [92, 96, 96] rows. RC shows 222 [222, 230, 230]. Push 49 [56, 62, 69] Ns at left and right to HP. Using WY, K a few rows in st st over rem 52 [52, 56, 56] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **. K 62 [62, 66, 66] rows. RC shows 192 [192, 200, 200]. 30 rows less have been worked to shoulder than on Back.



A = 53.5 [58.5, 64, 69] cm
B = 8 cm
C = 35 [35, 36, 36] cm
D = 25 [25, 26, 26] cm
E = 18.5 [18.5, 20, 20] cm
F = 43 [43, 45, 45] cm
G = 50 [50, 52, 52] cm

SHAPE NECK
Using nylon cord, K 89 [96, 104, 111] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 55 [62, 70, 77] sts rem, then on every foll alt row until 49 [56, 62, 69] sts rem. K 12 [12, 8, 8] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES
With carriage at right and using MC, cast on 70 [70, 74, 74] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on every row until there are 74 [74, 78, 78] sts, then on every foll 3rd row until there are 90 [90, 94, 94] sts, then on every foll 5th row until there are 140 [140, 146, 146] sts. K 9 [9, 12, 12] rows. RC shows 160 [160, 168, 168]. Cast off loosely.

JOIN RIGHT SHOULDER
Push 49 [56, 62, 69] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

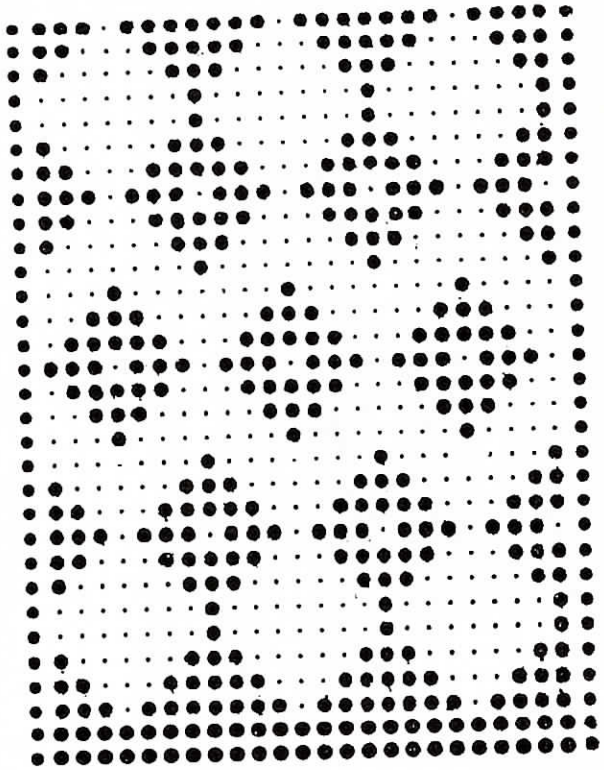
NECKBAND
Push 150 [150, 154, 154] Ns to WP. With K side facing, pick up 29 sts down left side of front neck, 28 sts across front neck inc 4 sts evenly, 29 sts up right side of front neck and 52 [52, 56, 56] sts across back neck inc 8 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT+1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER
Work as for right shoulder but read left for right.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP
Set in sleeves between the markers. Join the side, sleeve and neckband seams. Fold the neckband in half to right side and pin in position. Unravelling WY as required, backstitch through the open loops of the last row worked in MC.

PUNCHCARD CHART



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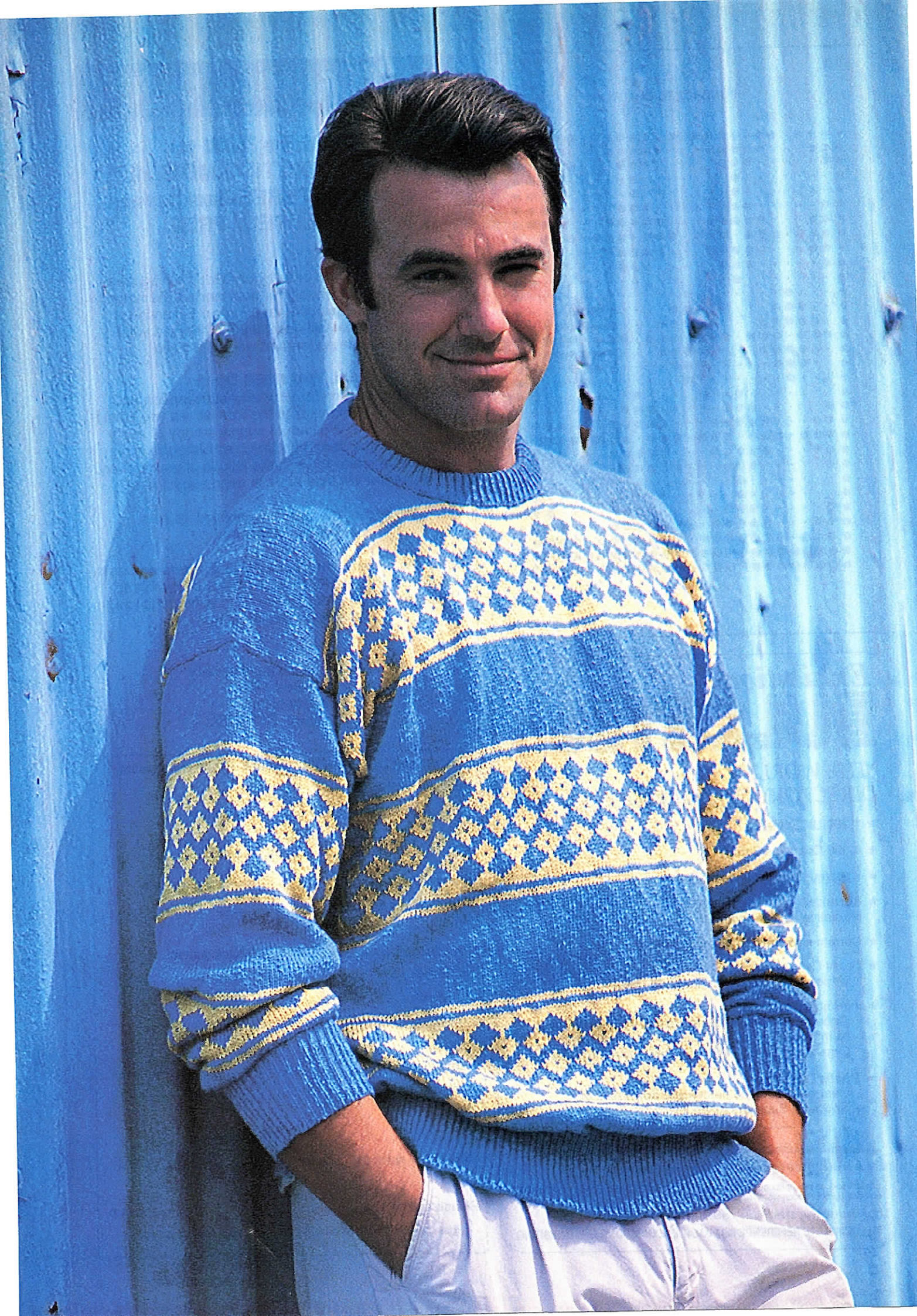


SUNNY LACE 7

Designed by *Mary Smith*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
King Cole Carolina 4 ply cotton. (Yarn Guide No.11.)
1 x 500 g cone in Sun Yellow (MY).

GARMENT WEIGHT
Finished garment in third size weighs 230 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 84 [90, 95, 101] cm, 33 [35½, 37½, 40] in.
Length to shoulder 50.5 cm, 20 in.
Sleeve seam 2 cm, ¾ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29 stitches and 40 rows to 10 cm, 4 in measured over lace and cable pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK
Push 125 [133, 141, 149] Ns at centre of machine to WP with extra N at left. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 20 rows. Using MT+3, K 1 row. Using MT-2, K 21 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Set RC at 000. Using MT, cont in cable and lace patt from chart 1 *. K 187 rows.

SHAPE SHOULDERS
Cast off 7 [8, 9, 10] sts at beg of next 8 rows. Using WY, K a few rows over rem 69 sts and release from machine.

FRONT
Work as for Back to *. K 155 rows.

SHAPE NECK
Push 67 [71, 75, 79] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 2 Ns at neck edge to HP on next and foll 4 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll 4 alt rows. 28 [32, 36, 40] sts rem. K 3 rows.

SHAPE SHOULDER
Cast off 7 [8, 9, 10] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [8, 9, 10] sts. With carriage at left, push 58 [62, 66, 70] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 69 Ns from HP to UWP. Using WY, K a few rows and release from machine.

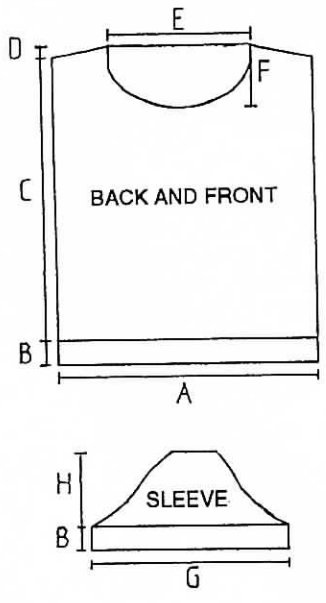
SLEEVES
Push 97 [97, 101, 101] Ns at centre of machine to WP with extra N at left. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 11 rows. Using MT+3, K 1 row. Using MT-2, K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Set RC at 000. Using MT, cont in lace patt from chart 2, dec as follows:

SHAPE TOP
Cast off 5 sts at beg of next 2 rows, 4 sts at beg of next 4 rows and 2 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 37 [37, 41, 41] sts rem. Cast off 2 sts at beg of next 8 rows. Using MT+3, K 1 row. Cast off with a latch tool.

NECKBAND
Join right shoulder seam. Push 154 Ns to WP. With P side facing, pick up 69 sts across back neck, 8 sts down right side of front neck, 69 sts across front neck and 8 sts up left side of front neck and place on to Ns. Unravel WY. Using MT-1 and MY, K 1 row. Using MT-2, K 6 rows. Using MT+3, K 1 row. Using MT-2, K 6 rows. Make a hem by picking up loops from first row and place on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

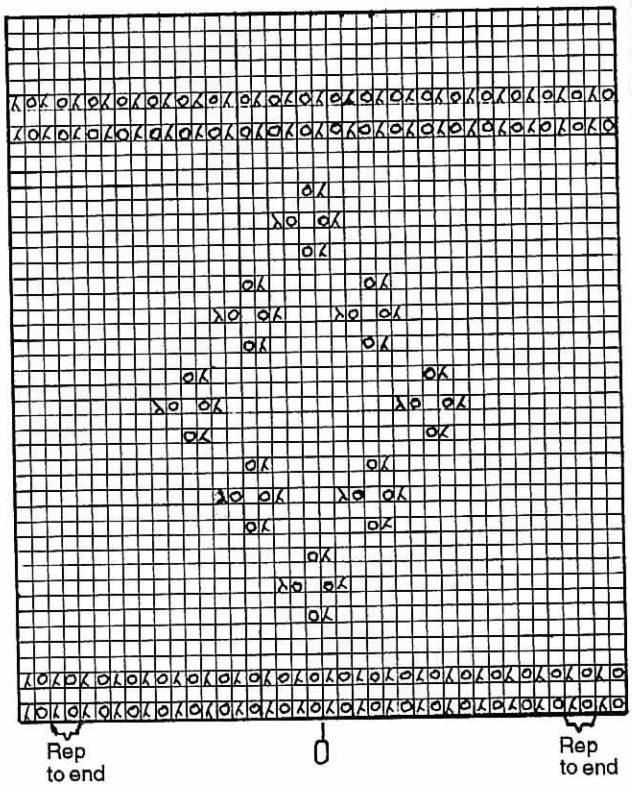
PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP
Join left shoulder and neckband seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.



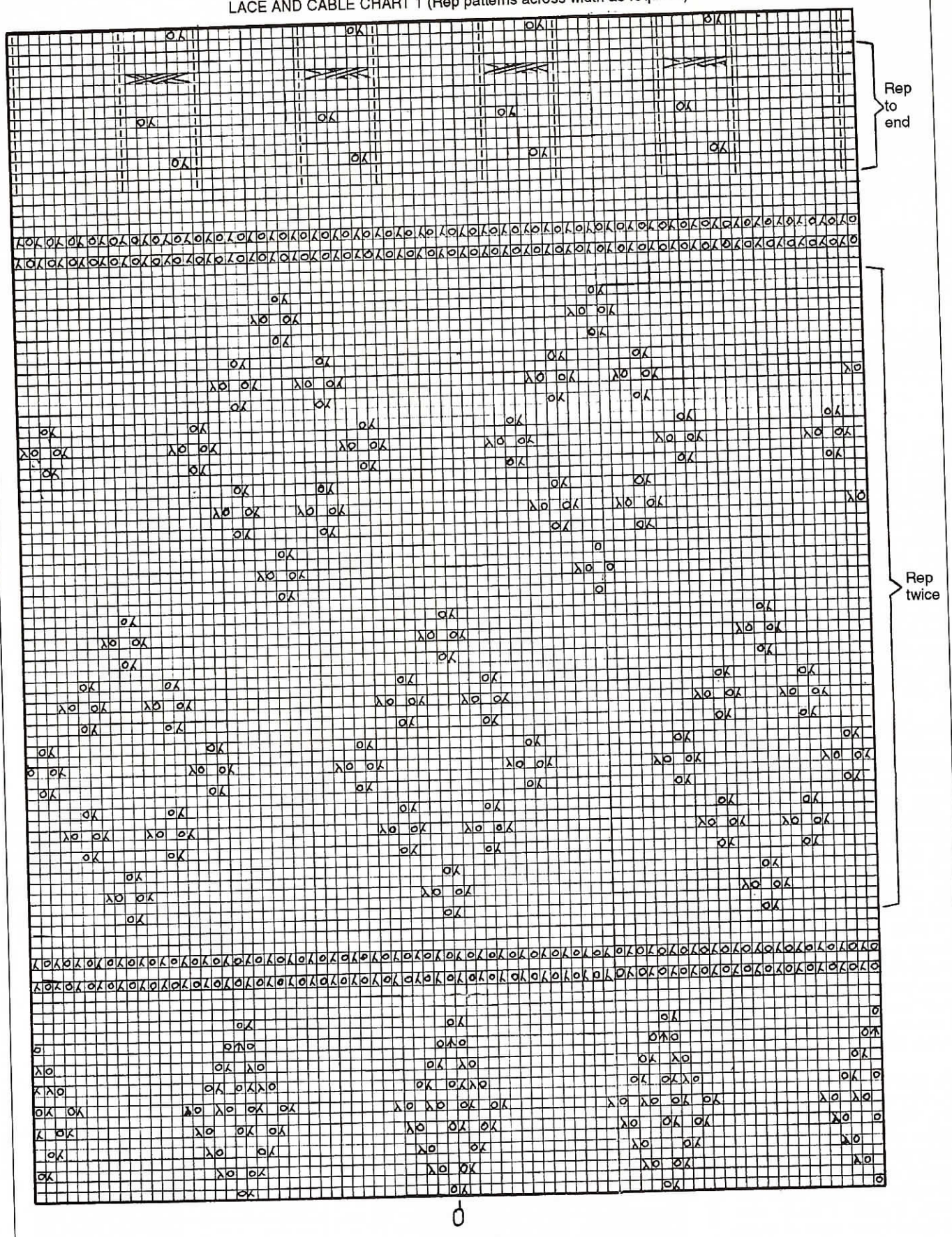
A = 43 [45.5, 48.5, 51] cm
B = 4 cm
C = 46.5 cm
D = 2 cm
E = 24 cm
F = 10 cm
G = 33 [33, 34.5, 34.5] cm
H = 11.5 cm

LACE CHART 2



KEY FOR CHART ON OPPOSITE PAGE

LACE AND CABLE CHART 1 (Rep patterns across width as required)



= Cross 3 sts at left in front of 3 sts at right

= Transfer st at right onto N at left

= Transfer st at left onto N at right

= Transfer outside sts onto centre N

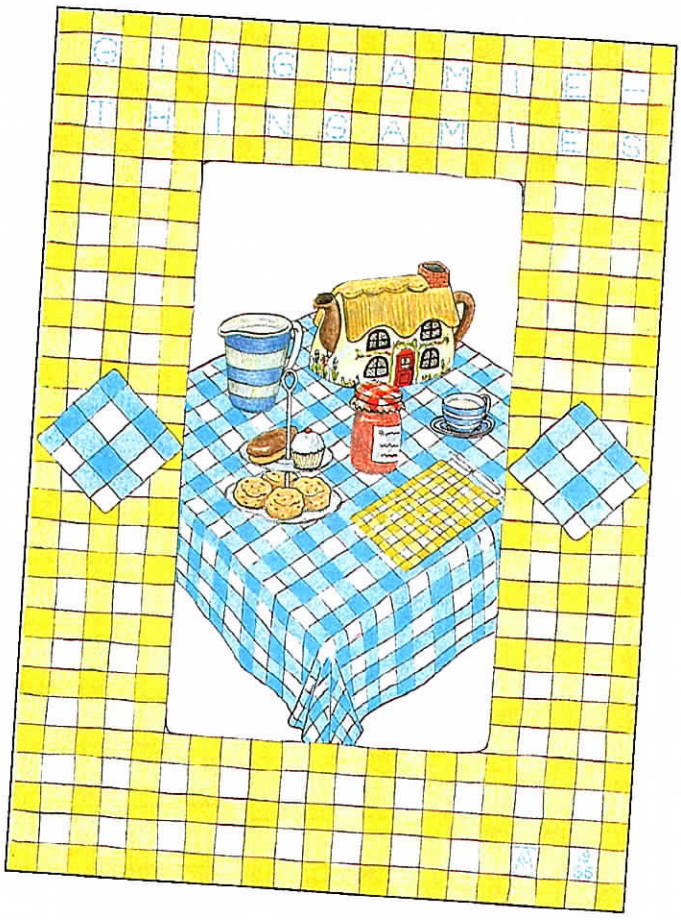
= Drop st and pick up as for ribbing

DESIGNER'S NOTEBOOK

GINGHAMIE–THINGAMIES

Originally a Malay term meaning "striped", gingham has come to be known as a checked fabric, usually of woven cotton.

Terry Armitstead



The neat and fresh appearance of gingham has been used not only for clothes, but also to make attractive household items such as tablecloths, napkins and so on. You may have noticed how many times advertisers and magazine–stylists use it to portray a homely, wholesome, old–fashioned image. Try this experiment with your family and you'll see just what I mean.

Take a pot of ordinary supermarket jam. Remove the label and lid. Put on a hand–written label, then cut a circle of gingham fabric (with pinking shears if possible) making it about one inch larger than the lid. Put it over the top of the pot and secure it with an elastic band, or even better, a piece of string! Then present it to your family at the next teatime, along with an appropriate story of the W.I. market or a cup of tea with Aunt Maud and I'm sure they will say, "Oh homemade jam tastes so much better!"

Gingham is a pattern which is easily reproduced on a knitting machine and has a wide range of uses. In home furnishings it often looks best edged with a border of plain piping to add to the neat and crisp image. I have also included three sizes of check as it can be used to great effect when contrasting sizes (even larger than those shown here) are used together in the same item. Very large versions can be particularly striking, especially when combined with plain areas. However, the length of the floats has to be considered, on garments especially.

PLACE MAT PATTERN

Yarn: Two strands of Hobby or three strands of French Crêpe.

Tension: Approximately 5 – 6 (depending on yarn, number of strands and machine used) but the exact size of the finished mat doesn't really matter.

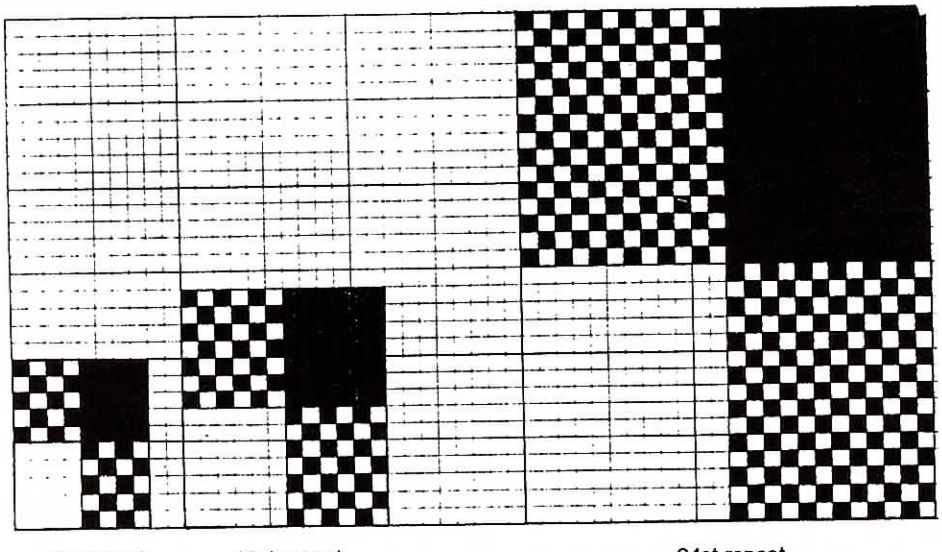
Pattern: Use the smallest one.

GINGHAM GRAPHS

Electronic machines: I have illustrated one repeat of each size of pattern and this should be copied on to your mylar sheet or programmed into your machine in the usual way.

Punchcard machines: The smallest pattern should be punched out three times widthways to fill the 24 stitches and then repeated in full as many times as necessary until the card can be clipped together. The medium pattern needs to be repeated twice widthways and as many times

GINGHAM PATTERN IN THREE SIZES



as necessary, lengthways. The largest pattern is the full 24 stitches wide.

INSTRUCTIONS

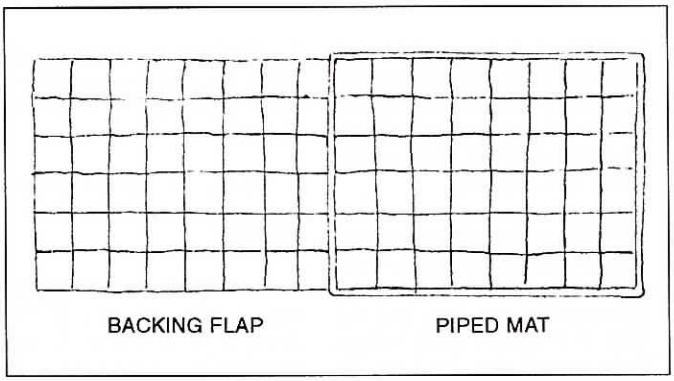
Piping: Cast on 130 sts in WY. * Knit at least 10 rows. K 1 row in cast–on cord. ** K 4 rows in CY (contrast yarn). Pick up first row of plain knitting to form small hem *. Programme machine to knit in pattern on next and following rows.

Mat: With MY (main yarn) and CY, knit approximately 100 rows **. Change to plain knitting. Repeat from ** to ** and cast off loosely. Pull out cord. Remove WY.

Side piping: Cast on 100 sts in WY. Work from * to *. With wrong side (technical back) of piece facing you, pick up evenly one edge between the two sides already piped on to the piping already on the machine. K 1 row and cast off loosely. Pull out cord. Remove WY. Repeat this side piping on the opposite edge.

You should now have an edged oblong with an unedged flap attached (see diagram). Finally, sew down flap on the back to provide backing to the mat.

To make a padded place mat: Insert a sheet of thin foam or polyester wadding into the mat before sewing down the final edge.



BACKING FLAP PIPED MAT

Terry Armitstead DESIGNS

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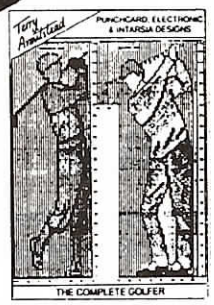

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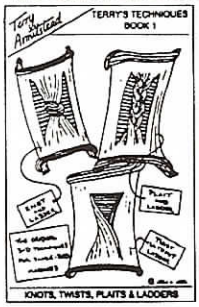

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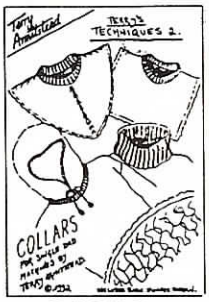

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QUESTION TIME

TREASURE TROVE

This month, Pat looks back at some more "golden oldies" and is reminded that pride always comes before a fall!

Pat Coulston

I know when you read this, it will be summer, but I wonder if you have the Spring 1996 copy of *To & Fro?* I wonder too, how many of you have subscribed to this lovely little magazine since it started, back in May 1978? I can scarcely believe that is eighteen years ago. *To & Fro* has always been a little different from the "glossies" and really has a place all for itself. One of the things I like best in any knitting magazine is the contributions made by knitters themselves and *To & Fro* always has lots to offer.

I'm a complete sucker for "golden oldies", no matter how old they are. If a treasured bit of information has been known for ages and ages, there will always be new knitters who think it's an absolutely wonderful idea! Never mind new knitters, we golden oldies ourselves don't remember everything by along way and are often reminded of tricks and hints that we had quite forgotten.

New knitters should always be encouraged to share things they have discovered because you never, never know what, with the freshness of new thinking, they might come up with. This brings to mind Jill, a new knitter who was attending Lesson 1 of the Ribber Course some years ago. I had been showing the class how to re–insert the comb and weights when the knitting had reached the ground. I showed them how to re–weight using the Brother 130–tooth cast–on comb with the metal bar. I had rolled up the work and clamped on long bulldog clips, but suggest you don't try it, it's most unsuccessful! I had advised against removing the wire and re–inserting it further up the knitting because of the mess that makes of the work! I then told the class to go home and practise.

The following week, Jill told me how she had re–weighted the work in a way I had not mentioned. I patiently waited for what she would say. I knew it all, you see, but we all know quite well that pride always comes before a fall! "Just roll the work up around the comb and put on the weights, counter balancing the comb so that it holds", she said. My tolerance changed to superiority – I knew it wouldn't work, but I'd give her enough rope to hang herself. "Why not show us?" I condescendingly said. She did – and as she started, my mind went ahead of her and I could see what she meant. She put on the weights and I was lost for words! Not only did it work beautifully, I wondered why on earth I had never thought of it – because I was supposed to be the teacher! Jill had only been knitting for a very short time and there must be so many "Jills" out there in the machine knitting world ready to teach us all a thing or two. So come on, let's hear it from you all!

RE-HANGING WORK ON A CAST-ON COMB

I have described this method before but, as I said, there are always new knitters, so, here it is again in detail.

1. When the weights almost touch the ground remove them.

2. Roll the work firmly round the comb but do NOT remove the ribber wire.

3. Continue to roll up the work until it almost does not show between the beds, but end with the holes in which the weights sit, at the top.

4. Holding the weights with the little hook nearest to you, insert one at each end. These weights then counterbalance the comb and the work is held firmly and securely.

5. Continue to knit and re–roll and re–weight when the work gets to about half way between the machine and the floor. If it seems quite happy, don't re–roll but continue to knit. It is so easy and works with the small or large comb.

RE-INSERTING A CAST-ON COMB

Whilst talking about re–hanging, are you quite happy with re–inserting the cast–on comb – for example, when you have gone into a rib after knitting stocking stitch? This usually occurs when work has been picked up for a neckband.

1. After the work has been picked up, knit one row plain on one bed at the main tension, then transfer into the rib required.

2. Pull down the work between the beds and, using approximately one full size looser than ribber tension, knit one row. This will knit happily for one row, even though there are no comb or weights attached.

3. Drop the ribber bed by one notch only and remove or take to one end, the ribber wire.

4. Bring up the cast–on comb between the beds, in front of the knitting and tilt it towards the front bed.

5. Push, with your free hand, the teeth of the comb towards the main bed and holding the comb in that place, push in the ribber wire.

6. Let the comb "sit down" on the stitch. The comb must NOT slip down towards the front bed.

7. Push up the ribber bed and click into position.

8. Either push all the needles down to working position or push them all up to holding position.

9. Using the ribber tension, knit one row then put on weights.

VARIATIONS ON A THEME

Going back to "*To & Fro*", there was a lovely V–neck sweater featured which had been designed by Fran Francis and I really admired the punchcard pattern for the garment. This set me wondering if machine knitters realise the potential there is in taking a bit of one pattern then a piece from another and making something up for themselves?

I can hear cries of despair from knitters who have tried it and found their garment never comes out the right size. Although it's probably true, it's worth trying to give a greater variety of stitch patterns.

TAKE THE TENSION OUT OF TENSION!

We all know that to completely guarantee a garment coming out exactly the same size, you would have to use the same yarn and dye as the designer and use her knitting machine too! There can even be variations on the same model of machine, never mind the same make of machine. This is why the tension swatch is so vital. If the measurements of the swatch vary completely from the designer's original, you have no chance at all of your garment coming out to the size required.

Often we can get the correct number of stitches to 10 cm but not the correct number of rows. It is usually best to go for the correct number of stitches to 10 cm and adjust the length of the garment along the side seam between the ribbed welt and the armhole.

If the pattern requires 32 stitches to 10 cm, but you can only achieve 33 stitches, I suggest you knit the next pattern size up. By knitting a larger size, you'll cast on more stitches to compensate for the extra stitches you need to achieve 10 cm. Conversely, if the pattern requires 32 stitches to 10 cm, but you only get 31, try knitting one size smaller. As you don't need as many stitches to 10 cm as the original pattern, by knitting a smaller size on your tension, your garment should fit.

You can also increase or lower the tension (the stitch size or dial size as it is also called) to try to achieve the designer's measurement.

To increase the tension, (using, of course, the same number of needles) would loosen the knitting, give you a bigger swatch and therefore make a larger garment.

To decrease the tension, would tighten the knitting, give you a smaller swatch and therefore make a smaller garment.

Easier by far, than all of this, is to use a Charting Device! If you have one, but can't use it, get some help! Find some tuition or, if there is none available, get a friend to show you. Ask at your knitting club for help in using it. If you don't have one of these wonderful accessories, save your pennies – go without chocolate – until you have enough to purchase one. This will free you from all the hassle of making correct tension swatches to achieve a perfect fit. All you then have to do is make a swatch in the required pattern, at the tension you like, to give the feel of the fabric you like.

Now, let's take this mixture of ideas a stage further and go back to page 20 of the Spring issue of *"To & Fro"*. I am going to design my own sweater and take features from patterns I like.

1. Look at the measurements given for the pattern and look for the bust size you want. Let's suppose it's 82 cm. If we now look at the actual size, we can see it's 100 cm. This means, for size 82 cm, we are given 18 cm ease. It will be this actual size that I shall "draw" on my Brother charter or "select" on my Silver Reed or Knitmaster charter to produce my pattern.

2. I have to decide what type of rib to use – a 2x2 commercial rib might be nice.

3. I must also select the type of neckline I'd like. Shall it be a round or V–neck? You can choose with the charter.

4. I must decide what sleeve style I'd like. The original pattern has a fully dropped shoulder. I may decide to turn it into a semi–dropped – the choice is mine!

5. I then have to make up my mind if the sleeve will be shaped by increasing from the cuff to underarm or if I will have a full or semi–full sleeve gathered into a tight cuff.

6. The neckband is, once again, my choice completely.

7. If I wished to do so, I could modify the pattern and knit the back and front in pattern and the sleeves plain. If this was my choice, it would be a good idea not to use just stocking stitch, but to keep the fabric the same. To do this, I would use use Card 1 and colour 1 as usual, but I would thread another end of colour 1 through feeder 2 and knit the two together. This means I'll be using two ends of the same colour to knit in Fair Isle, but it will give me a similar fabric to the front and back which are knitted in two colour Fair Isle. However, I'll have to do another tension swatch for this but, because I'm using the Charter, it will be no problem. I simply change the rulers for the stitches and rows when I come to knit the sleeve, to accommodate the new type of fabric.

8. If I chose to have plain sleeves, I could bring in the second colour on the cuff (or in the sleeve) as done in the child's sweater pattern on page 28, designed by Betty Manwaring. Here she uses the colours as stripes in the welt, cuff and neckband.

So you can see that all the patterns you find in magazines, even if you do not want to knit them as they are, can give you inspiration and make knitting really exciting.

PLAYING WITH PATTERNS

If you use a punchcard machine, it's worth remembering that you can always play about with the cards.

1. Take a good look at any punchcard and consider if it would be improved by using the elongation facility. This can change a small pattern dramatically.

2. How about using just a section of the punchcard given and re–punching a card so that just a small section is repeated over and over again.

3. Try using a small section of a pattern just for a border or even for a single motif.

If you have an electronic knitting machine, then the pattern world is your oyster.

4. You can easily double up the width and length of any pattern.

5. You can switch the colours round and back again during knitting or you can select just a part of a pattern and use it on its own and all this without even going into the computer side of things!

I speak for myself as well as for many other knitters when I say that I don't think we explore the capabilities of our machines nearly enough. How about Club Organisers arranging a Day Workshop using only one punchcard or pattern? I'm sure you'll discover probably hundreds of ideas within your group!

Incidently, wasn't that a super article about the Australian Designer Jill Follett in the May issue of *Machine Knitting Monthly?* Her garments in "Touch of Class" were special too. Enjoy your summer.

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GARDENING GRANNY 8

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
4–ply yarn. (Yarn Guide No.11.)
Oddments in Black (A), Beige (B), Blue (C), Peach (D), Lemon (E), White (F), Light Brown (G), Pink (H) and Green (I).
Double knitting yarn (Yarn Guide No.14.)
Oddment in White (DK).
Polyester stuffing.
Approximately ½ metre, 20 in narrow pink ribbon.
A small amount of black felt for eyes.
Clear adhesive.

GARMENT WEIGHT
Finished toy weighs 180 g.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
Doll stands approximately 34 cm, 13½ in high,

TENSION
We used tension dial setting dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES
a) We used knit side of knitting as right side of toy unless otherwise stated.
b) 'E–wrap' means use closed–edge method of casting on.
c) 'Thread off' means break yarn, then thread end through sts and release from machine.
d) 'Transfer alt sts' means transfer every alternate st on to adjacent needle and push empty needles back to NWP.
e) 'Latch off' means, beginning at opposite end to carriage, lift end st into hook of latch tool, push st behind latch, lift second st into hook of latch tool and pull through first st. Continue in this way to end of row, pulling yarn through last st to secure.
f) Oversew end stitches of rows together to make a flat seam.

Designed by Ruth Cox

FEET
Push 31 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and A, K 1 row to cast on. Hang on cast–on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 31 rows. Transfer alt sts. K 1 row. Thread off. Pull up the yarn, secure and join the seam.

LEGS, BODY AND HEAD
FIRST LEG
Push 31 Ns to WP. * Using B, cast on using e–wrap method. Set RC at 000. K 41 rows *. Using WY, K a few rows and release from machine.

SECOND LEG
Push 31 Ns at left of centre 0 to WP. Work as for first leg from * to *. Push 31 Ns at right of centre 0 to WP. With P side of first leg facing, replace sts from last row worked in B on to empty Ns. Unravel WY. 62 sts.

BODY
Using C, K 40 rows.

HEAD
Using D, K 40 rows. Transfer alt sts. K 1 row. Thread off.

ARMS (KNIT 2)
Push 21 Ns to WP. Push 2nd and every foll alt N back to NWP. Using C, K 1 row to cast on. Hang on cast–on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 39 rows. Using D, K 10 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

SKIRT
Push 145 Ns to WP.-Using C, cast on using e–wrap method. Set RC at 000. K 45 rows. Transfer alt sts. K 1 row. Latch off.

HAT

BRIM

Push 137 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using E, K 15 rows. Push empty Ns back to WP. K 13 rows. Using WY, K a few rows and release from machine.

CROWN

Push 69 Ns to WP. With P side of Brim facing, replace sts from last row worked in E on to Ns, placing 2 sts on to each N, ending with 1 st on last N. Unravel WY. Using E, K 2 rows. Make a hem by placing loops of first row worked in E on brim on to corresponding Ns. Set RC at 000. K 26 rows. Transfer alt sts. K 6 rows. Thread off. Pull up yarn, secure and join seam.

APRON

Push 49 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using F, K 6 rows. Push empty Ns back to WP. K 8 rows. Make a hem by placing loops of first row worked in F on to alt Ns. Unravel WY when work is completed. Set RC at 000. K 26 rows. Transfer alt sts. K 1 row. Using WY, K a few rows and release from machine.

APRON STRINGS

Push 79 Ns to WP. Using F, cast on using e–wrap method. With P side of Apron facing, replace sts on to centre 25 sts. Unravel WY, K 1 row. Cast off.

HAIR

Push 93 Ns to WP. Push 2nd and every foll alt N back to NWP. Using DK, Cast on using e–wrap method. Set RC at 000. Using MT+4, K 26 rows. Transfer alt sts. K 2 rows. Thread off. Pull up yarn, secure and join seam (using P side as right side).

TRUG

Push 33 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and G, K 1 row to cast on. Hang on cast–on comb or use nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 36 rows. Thread off. Pull up yarn, secure and join seam (using P side as right side).

TRUG HANDLE

Push 7 Ns to WP. Using G, cast on using e–wrap method. Set RC at 000. K 45 rows. Cast off.

ROSES (KNIT 2 IN E, 2 IN F AND 2 IN H)

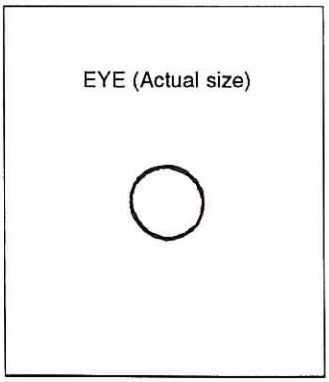
Push 21 Ns to WP. Using correct colour, cast on using e–wrap method. K 3 rows. Transfer alt sts. K 1 row. Latch off.

LEAVES (KNIT 3)

Push 10 Ns to WP. Using I, cast on using e–wrap method. K 1 row. Cast off.

MAKING UP

Stuff feet. Pull up cast–on yarn and secure. Join inside leg and back seam. Stuff legs. Sew feet to legs. Stuff remainder of doll. Sew a line of gathering sts in D around neck, pull up and bind several times around neck and secure. Pull up yarn at top of head and secure. Make a few stitches at crotch for added strength. Stuff arms. Pull up cast–on yarn and secure. Hold each arm to side of doll, pin and sew where top 2 cm, ¾ in of arm touches the body. Using the template, cut out eyes from felt. Mark position of eyes 16 rows above neck and, leaving 6 clear stitches in between, glue felt circles in position. Using F, make a stitch from centre to top right of each eye. Mark position of mouth 8 rows above neck and, leaving 4 clear stitches between and using H, embroider a 'V' shape. Using two lengths of D together, make a large French knot 11 row rows above neck for nose. With P side of hair uppermost, pin hair on head, allowing cast–on edge to curl under. Sew to head approximately 1 cm, ½ in from curled edge of hair. Lightly press skirt and apron with a cool iron until they lie flat. Join back seam of skirt. Sew a line of gathering sts in C around top of skirt and pull up to fit around waist, sew in place. Tie on apron and secure with a few stitches. Place a small amount of stuffing in top of crown of hat and sew to doll's head. Put ribbon around hat, allowing ends to fall down back and catch in place. Pull up cast–on yarn of trug and secure. Place seam so that it is at centre of upper side of basket. With P side uppermost and starting at one side of each rose, roll up knitting. Sew through all layers at cast–off edge to secure. Sew roses and leaves to top section of trug to hide the seam. Fold handle in half lengthways and join seam. Sew ends to basket. Sew handle to hand. Mould arms so they bend forward. Catch in place with a few sts, if necessary.



THE BROTHER KH970 ELECTRONIC – An intelligent new machine

The launch of a new, top of the range electronic machine is always interesting and the KH970 is, in some ways, very different from the earlier models. Diane has been looking at the machine in detail and here is her report.

Diane Bennett

The KH970 is an electronic machine with 200 needle patterning, like the 965 and 965i. However, at first glance it looks very different because the electronics are now in the control box (CB–1), with a plain, empty needle bed.

The unusual, new feature of this machine is that the control box can be removed from the machine and plugged in elsewhere except while actually knitting. It is fixed to the machine bed with two brackets and can be unplugged and removed so that the owner can program it in the comfort of an armchair!

Built into the machine are the StitchWorld III patterns, a total of 665, many of which are new designs. Three different styles of lettering are also included. Up to nine different motifs can be used in one row, making it possible to program names and initials.

The other major difference is that garment shapes can now be programmed into the machine. While knitting, the control box can be programmed with one of these shapes and will show the stitch pattern, the number of stitches to cast on and indicate the shaping.

THE CONTROL BOX

The CB–1 is used to design and program stitch patterns and garment shapes. These are shown on a small LCD screen, which makes it possible for the knitter to communicate with the machine. Below the screen are the buttons used for programming and to the right of this, the cursor control knob.

The control box also has slots for the PPD cartridge and a connection for the FB100 disk drive. This will also be used for the new DesignaKnit lead which will be available shortly.

After switching on the control box, the main menu shows on the screen, from which it is possible to:–

1. Set up the row counter
2. Set up the stitch pattern row
3. Select the knitting screen (if the control box is connected to the bed)
4. Position stitch patterns and garment shapes on the needle bed
5. Use pattern variations
6. Design stitch patterns and garment shapes
7. Have row memory input and recall for patterns which are not knitted from garment shapes – this is usually used for necklines, like the M key of previous models
8. Transfer data – to and from PPD cartridge and disk
9. Select the language – this is an intelligent machine which can communicate in Japanese, German, Dutch, Spanish, French and, of course, English. Just think, you could brush up your Japanese while knitting!

STITCH PATTERNS

Any of the built–in patterns or those entered by the knitter can be programmed in any position on the needle bed as all–over patterns or motifs.

Programming an all–over pattern is simple – select the POSITIONING PROGRAM, then position stitch pattern on the needle bed. Next, select whether the main, lace or garter carriage is to be used. Select all–over patterning, enter the pattern number and the stitch pattern is positioned and shown on the screen as it will be knitted.

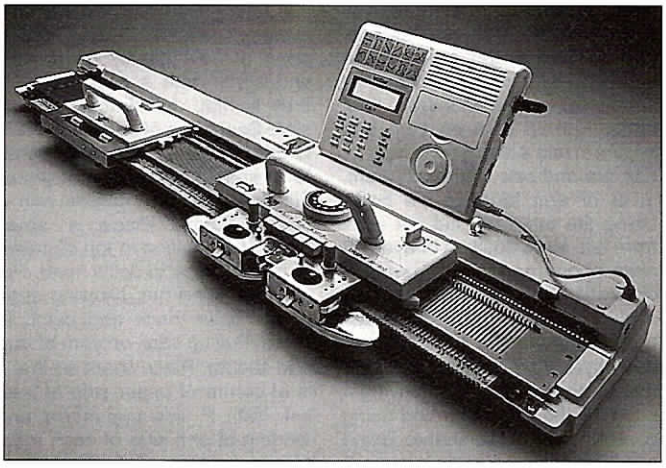
To knit the stitch pattern, return to the main menu and select KNITTING SCREEN. As with all Brother machines, when knitting with the main carriage the needles are selected on the row before starting to knit the pattern. Press the STEP key before starting to knit and the pattern is locked and will not move. This makes it easy to, for example, move the carriage to the correct side when using a colour changer or reselect the needles in case of error.

Take the carriage outside one of the sensors at either end of the bed, select the needles, press STEP to start the pattern and knit.

By using the PATTERN VARIATION PROGRAM from the main menu, the stitch pattern can be changed to reverse (face the other way), mirror image, knit upside down, reflect vertically, double in width and/or length, rotate through 90 degrees, knit as negative (for example, for tuck or slip stitch) or knit as jacquard. After selecting any variations, return to the positioning or knitting screen and the changes which have been made to the stitch pattern are shown on the screen. You can see that this is an intelligent machine.

What about motifs? These are also simple to program, using the same method as the KH940. Select motif 1, enter the number of repeats and, as for all–over patterns, the machine works out how to position it centrally on the needle bed. You want to move it somewhere else? The position is shown on the screen and can be altered as desired.

As an example, the cherries (yes, they are here again!) are pattern number 105. Select the POSITIONING PROGRAM, then the main car-



BROTHER KH 970 Electronic Knitting Machine

riage, motif, pattern number 105, 3 repeats, the machine shows the position as L (left) 30, press STEP to see the cherries on the screen, END MOTIF, then return to the KNITTING PROGRAM and knit them.

Remember – up to nine motifs, which can be the same OR different, can be programmed into one row. The machine will place them where you tell it – but beware, if the program is wrong, YOU entered it, the machine did just what you told it to do!

Stitch patterns can be entered by the user and are allocated numbers from 901 to 998. Look for the pencil (draw) in the main menu and select the DESIGNING PROGRAM, then use the stitch pattern design, shown by the flower. Patterns up to 200 stitches wide and 998 rows long can be entered as two colour designs. A small section of the design, 10 stitches wide and 5 rows high is shown on the screen. Move in any direction, including diagonally, with the cursor to enter the pattern with the black square (No.2 key).

Three and four colours in a row designs can also be entered using the various symbols on the keyboard. These must be shorter, the maximum length for a three colour design being 332 rows because of the colour separation.

After entering a design, the machine may display ERROR NO.24. What did you do – entered more than three colours in one row – and it not only tells you this, but shows which row the error is on! I did tell you it is intelligent.

GARMENT SHAPING

The other really new and different feature of this machine is the ability to enter garment shapes. On the control box the various types of line which can be used are illustrated and these are used to enter a shape.

Select the DESIGNING PROGRAM, then look for the pencil (draw) and garment shape. The machine first asks if the shape is symmetrical or asymmetrical. Let's assume that, like all the pieces of most sweaters, it is symmetrical, so it is only necessary to draw out half the shape.

On a piece of paper, draw out the right half of the garment piece with the measurements. Starting at the bottom left, enter the type of line, from the symbols on the control box, check the direction then enter the measurement. For diagonal and curved lines, more than one measurement is required, for example when using the pre–set round neck the width and depth need to be entered.

There are twelve different types of line which can be used to draw a garment and these include pre–set back and front necklines and armholes and a sleeve for set–in sleeve garments.

After you have completed the entry of the garment piece, the machine checks that it is correct and if so, you use END and store it ready for knitting. If the measurements do not add up, you will be warned by an error message and can check and alter them.

After entering the garment shape, use the POSITIONING PROGRAM to program the stitch pattern. Then enter the tension square measurements – yes, this machine is intelligent enough to know that you will never be able to knit a garment that fits unless you have knitted a tension square! Position the garment shape on the needle bed. Return to the KNITTING PROGRAM and the machine shows the number of stitches to cast on. While knitting it displays any shaping and, if there is memo data in the pattern it will also display this for colour changes, lace rows or normal and fine lace movements.

STORING INFORMATION

After designing a stitch pattern or garment shape, selecting OK stores it in the memory of the knitting machine, while X returns the user to the design to make further changes. The memory is large, but will be filled if a large number of stitch patterns and/or garment shapes are entered. These can, therefore, be saved on to a PPD cartridge or disk. The format required for the machine is different from that used by the PPD, so it is only possible to edit these designs with the control box, not with the PPD.

Stitch patterns can also be loaded from the PPD or direct from a disk drive. Like the 965 and 965i, the machine adds loaded stitch patterns to those already stored in the machine, avoiding possible loss of pattern. The PPD can be used to design stitch patterns for the machine, giving the advantage of a much larger screen.

The KH970 is a top of the range electronic machine with a number of interesting new features, particularly the control box and the garment shaping. As a DesignaKnit owner, I prefer to use this software to design garments, but this machine offers the ability to design and knit garments electronically to knitters who do not use, or wish to use, a computer.

By the time you read this article, Diane's new book, "The KH970 User's Guide" should be available from your local dealer (£5.95) or direct from **Diane Bennett, 9 Huntley Grove, Nailsea, BRISTOL, Avon BS19 2UQ.**

(£6.20 including postage in the UK). Janet Cooke's book, "Understanding the KH970", a step–by–step guide to programming, is available at £4.99 plus 50p postage from Janet at **11 Windsor Drive, DUKINFIELD, Cheshire SK16 5BY.**

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £10 UK, £12.50 Europe, £14 outside Europe (air) 1994 + 1995 issues also available £9/set UK.

Send 1996 subscriptions to Diane Bennett or contact:-

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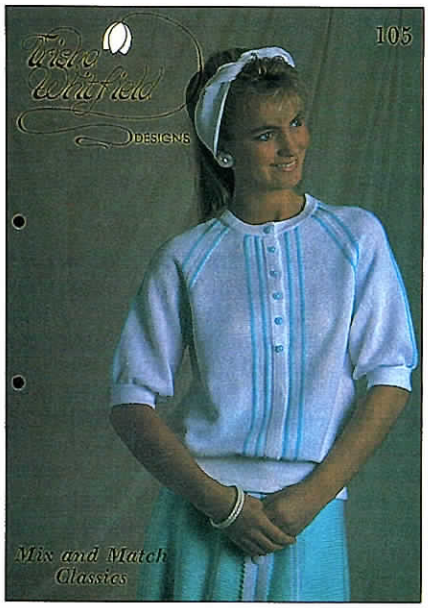

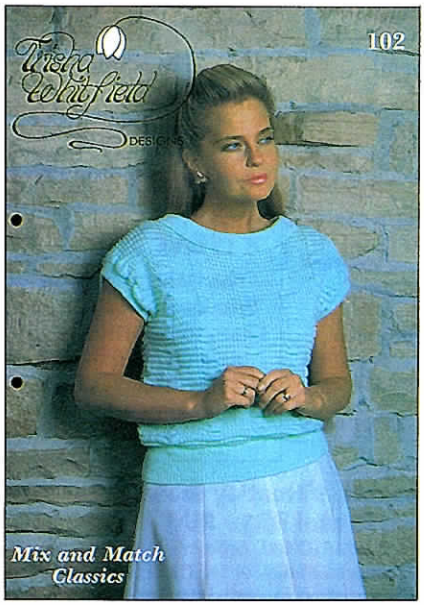

3rd British-American Knitting Expo September 6th - 8th 1996

Knitters from both sides of the Atlantic will be getting together again for the third Expo sponsored by Bramwell Yarns USA, at the DFW Hyatt Regency Hotel, Dallas, Texas on 6th – 8th September. The hotel is a four minute courtesy bus ride from Dallas Fort Worth International Airport next door, so it's in easy reach of travellers worldwide. The journey over, here's what Bramwell's tell us to expect at this international event.

The three days of the Expo will be full of inspiration and excitement, whether it be shopping in the Exhibition Hall or attending one of the many classes on offer. There will be 48,000 square feet of yarns, patterns, machines, accessories – all the latest for machine knitters – and instructors from the USA, Canada and the UK, making this a truly international meeting place.

The fun begins on Friday, 6th September at 9.00 am, when the Exhibition Hall opens. The classes start at noon to give ample time for shopping. Classes close at 5.30 pm and the hall at 6.30 pm. On Friday evening there will be a Western-style barbeque for all attendees and exhibitors which will be held at the Bear Creek Resort with transport by bus provided.

On Saturday and Sunday there will be "early bird" classes for early risers – 7.00 am! The hall opens at 9.00 am on both these days but closes at 5.30 pm on Sunday. On Saturday, during the lunchtime break and in the evening, there will be Fashion Shows – all part of an outstanding event for knitters. For further information, contact Bramwell's in the USA or UK, at the addresses given below.

Transatlantic Special

Top up your summer wardrobe with these Mix and Match Classics designed by Trisha Whitfield and you will be a double winner – ahead on style yet cutting costs with this great international pattern offer!

SPECIAL PATTERNS

Trisha uses the sideways knitting technique for a summer top (105) with short raglan sleeves and cardigan-style buttoned front. The style details are outlined with stripes and the knitting is used with its purl side as the right side.

Her skirt pattern (106) is also knitted sideways but this time with the knit side outside. It is illustrated with slimming contrast stripes and picot-edged panel at centre front, but the pattern gives the option of knitting a striped skirt without the panel or just using one colour to make it perfectly plain.

The plain version of the skirt pattern would be the perfect partner for Trisha's second top (102). Cap-sleeved and boat-necked with a flattering collar, it is knitted in a tuck stitch pattern of "ribbon" stripes with the summer-fresh look of seersucker.

These summer separates are designed for Bramwell's popular Artistic, the acrylic yarn with a silky look similar to mercerised cotton; alternative suggestions are also given.

SPECIAL PRICES

Trisha Whitfield's patterns are produced as glossy, single sheet cards – colour photograph one side, instructions and diagrams on the reverse. The specially reduced prices to *MKM* readers are **£0.90** or US **$2.00** for one leaflet, or you can save even more by ordering all three for only **£2.00** or US **$5.00**. This is a transatlantic offer – contact Bramwell's on your side of "the pond" to order.

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Tel: 01282 779811

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PO Box 8244
Midland
Texas 79708
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WHAT'S NEW AT MKS?

The September/October issue of Machine Knitters' Source will feature warm Bulky garments for every member of the family. A feature article will be an interview with Robert Reich, Secretary of Labor, explaining the reason the labor laws directed toward home knitters differ so greatly between each of our 50 states.

Karen Kuranda will add a second feature to her regular contributions. She will be representing Brother International to share highlights of the new equipment and newly found techniques. Karen's expertise is well recognized for her excellent teaching and communicating skills. Some of the other feature articles include Bulky knitting on the Passap, design considerations for bulky knitting, designing for Every Other Needle knitting and hand tying yarn for the space dyed look for the Bulky machine.

The 1996 Resource Guide was published in our summer issue and is the biggest ever with well over 200 listings. An increase of participants of over 30% represents a vigorous industry willing to reach out to new knitters.

An exciting Knittin' 'N' Kruisin' Carribean trip for two was awarded to a lucky machine knitter to celebrate the beginning of 14 years of publishing of *MKS*. The winner of the October Cruise to the Western Carribean on the new Sun Princess, will be officially announced at the Britam Seminar in Houston the first week of September. The deadline for entry was 25th July and no purchase was necessary.

As the premier instruction magazine, *MKS* is showing knitters how to become involved on the internet. Watch for our home page appearing soon.

Subscription agents in the UK are:-

Knitmates Machine Knitting Centre
Telephone: 01342 718575

Direct Knitting & Sewing Supplies
Telephone: 01142 449888.

MID-GAUGE PILLOW WORKSHOP

This is the title of the latest addition to the book list of Eileen Montgomery. This book is intended to continue where the manual left off. Learn how to knit different stitches on your 6.5 mm gauge machines. Use manual techniques combined with edgings to create beautiful pillows to decorate your home, or as special gifts. Fifteen different pillow covers in a multitude of stitches are given in two sizes and three styles. A co-ordinating quillow and two afghans are included. Mix and match for a beautiful new look.

This book has been written for Bramwell Roselan on the 6.5 mm gauge. It has a colour cover and spiral binding with black and white close-ups and detailed instructions. This book retails for £7.25 including shipping and handling. Dealers prices are available. Order from:

Eileen Montgomery
482 Townsend Avenue
Burlington
Ontario
Canada L7T 2B3.

New Pattern by Ricki Mundstock

"The Flower Patch"

A Guide To Embellishing with Knit Appliques

Ricki Mundstock has finally put all of her machine knit flower appliques into one book along with directions to help you plan your own design.

"The Flower Patch" features more than 20 knit flower and leaf appliques that can be knit on any standard Japanese machine. Also included are easy embroidery stitches for knits. This new embellishing guide will be an exciting addition to your knitting library.

"The Flower Patch" – $10.00

Prices may vary according to exchange rate and customs requirements.

Patterns available from:
Joan M. Roberts – Highlands North, South Africa – 011-882-9851
Knitmates – Rowfant, Crawley, West Sussex, UK – 01342 718575
Val Payne – 21 Watson St., Green Island, Dunedin, 9006 N. Zealand
Tanunda Woolcraft, Tanunda, South Australia – 085-623511
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Card-i-Knits, Inc. – Hamilton, Ontario, Canada – 905-389-9336
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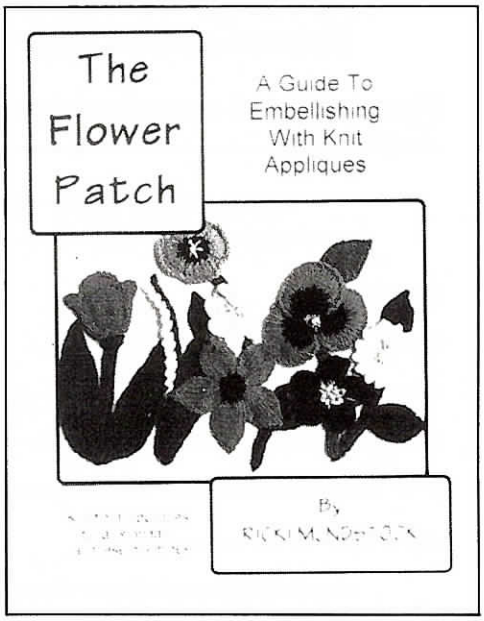

Inquiries:
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OVER TO MANON SALOIS

I would like to say thank you once again to the many of you who have gone out on a limb and ordered the video and/or book on the "Haute Couture of Cut & Sew Technique". I have travelled Canada and the United States and have been very well received. I am looking forward to an opportunity to come to the United Kingdom one day and share some of my knitting knowledge with you.

Meanwhile, visit us on our home page on the internet at http://www.salois.com. It will keep you posted on my travels, products and some tips for knitting.

Creation Manon Salois Inc. has recently published "The Left-Over Vest" pattern, to make the best out of left-over yarns using the knit-weave technique. The popularity and interest of the vest workshop implemented the release of the pattern; the very first pattern ever written by us.

Don't underestimate the usefulness of those part balls of yarn! Machine knitters will normally have small amounts of yarn left after a project is finished. These left-overs can be used to create many projects, but one made here in Ottawa recently has been a smashing hit with everyone who has seen it. In my travels, I find machine knitters consider a seminar on the Left-Over Vest a priority.

I must admit that I was very hesitant in writing patterns. With all due respect

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to many machine knitting guilds, clubs and organizations – serious allegations were brought to my attention. I was told that some machine knitting guilds and clubs purchase one copy of a certain publication (videos, books and patterns) then turn round and duplicate the publication, in whatever shape or form, for members interested in the product. THIS IS AN ILLEGAL ACT! I strongly believe that copyrights should be respected. Here in Ottawa, if any of our club members is caught in such activities, they are automatically expelled from the club.

Talking with experience, authors not only invest a large sum of money in the production of their products but also have invested a lifetime of their knowledge and experience. It is an honest way of earning a living. Mind you we also enjoy getting a pay check at the end of the week and it only happens with the encouragement of the knitters.

The machine knitting business has suffered a large decline over the past years. It is our duty as knitters and instructors to encourage and support it to its fullest.

If you are involved in an active machine knitting guild or club, may I suggest that you call your local dealer, distributor, or even the author and persuade them to give your group discount on their products. I am sure that your business community will have greater respect for your organization. Let's all do our part to keep the industry alive!

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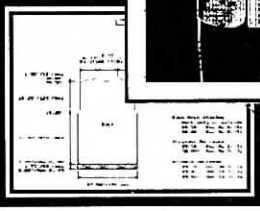

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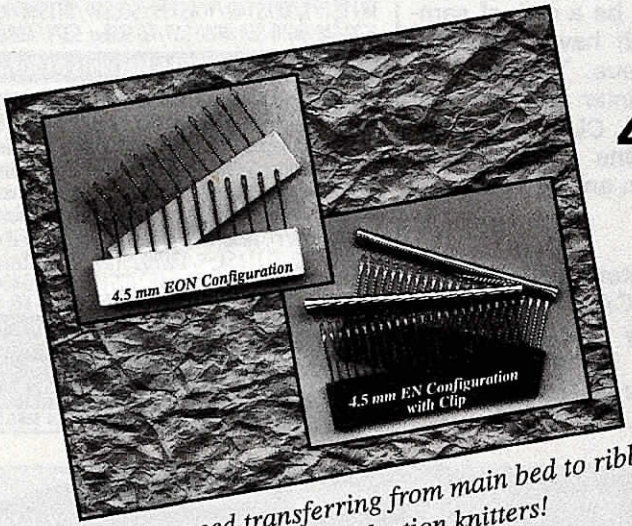

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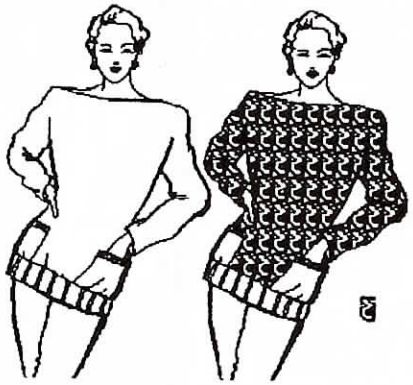

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TEACH-IN

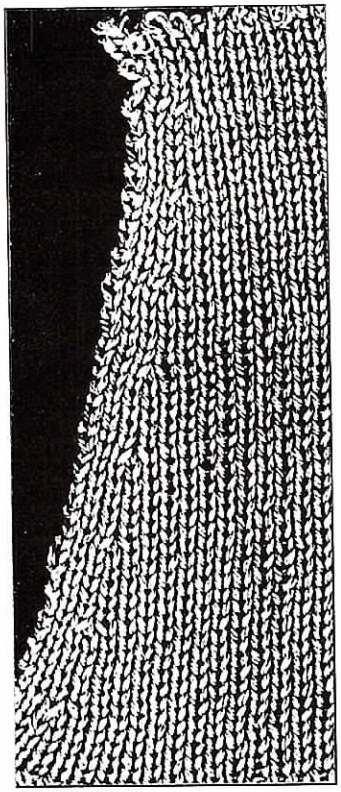
KNITTING GARMENTS

Part 10 – Double transfer decreasing on rib fabrics

To my surprise, I found that I couldn't fit everything I wanted to say about decreasing on rib fabrics into one article, so I'm continuing on this topic with the double transfer method of fully fashioned decreasing for rib fabrics.

Ann Kite

This double transfer decreasing is method 4; methods 1 to 3 can be found in last month's Teach In article. Method 4 can be used when knitting on either a full needle rib setting or a 1x1 needle arrangement. The needles are numbered in the same way as in all the earlier articles on decreasing or increasing; that is, inwards from the edge. The needles are numbered in the same way on each side, so the stitch transfers are the same whichever side you are decreasing. The needles are numbered separately on each bed, so there are needles 1, 2 and 3 on the main bed as well as 1, 2 and 3 on the ribber. When I refer to a stitch by number I'm referring to the stitch on the needle of that number. When using a 1x1 needle arrangement only the needles in working position are counted. For the technique described here, the stitches are transferred to a needle on the **same** bed. NWP means non - working position.



SWATCH 1A
Plain 1x1 rib, right side. Decreasing one stitch every sixth row, using double transfer method

METHOD 4

This is the double transfer method of decreasing used in method 3, applied to fully fashioned decreasing. This technique differs from the methods 1, 2 and 3, in that for this technique you do not do exactly the same transfers on each bed. More about why this is so in a moment.

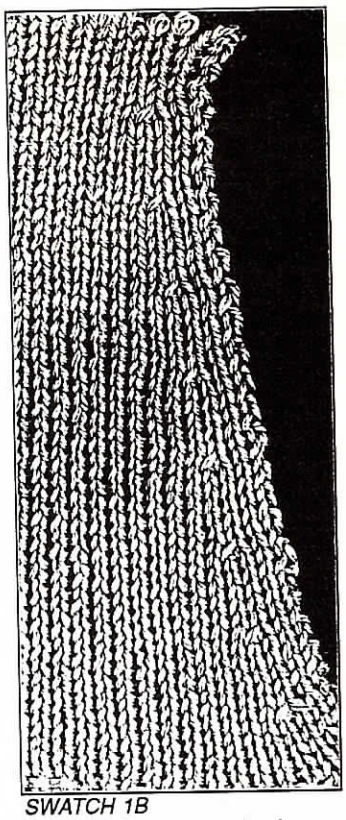
On one bed, transfer stitch 4 to needle 3 and then transfer both the stitches on needle 3 to needle 4. Transfer stitches 1 and 2 to needles 2 and 3. On the second bed, transfer stitches 1, 2 and 3 to needles 2, 3 and 4. Put the empty needle on both beds to the NWP.

I found it easier to complete the double transfer, stitch 4 to needle 3 and then both stitches to needle 4, before transferring stitches 1 and 2, rather than transferring stitch 4 to needle 3 and then transferring the stitches on needles 1, 2 and 3 together.

When you examine the knitting you'll find that it looks different on each side, as you would expect, since a different sequence of transfers were used on each bed. On the right side (swatch 1A) you have the effect of the double transfer. On the reverse side (swatch 1B) it will look like the basic fully fashioned decreasing as used in method 2.

Why not do the double transfer on both beds you may ask? I did start by doing a double transfer on both beds, but I found that when used for Fisherman's rib, the knitting seemed to have a small hole within the strip of fully fashioning. This was only noticeable from certain angles, but I was not satisfied. When I looked closely I found that it was the second double transfer. If you only do the double transfer on one of the beds you don't get the hole effect, the result is neater and it's also less work!

I then found myself wondering whether it made a difference if you did the double transfer on the main bed or the ribber and also, whether it made a difference, if the needles had tucks on them, or a knit stitch. (When knitting Fisherman's rib, each bed tucks in one direction and knits in the other, one bed tucks while the other knits. Carriage settings in Table 1.) I knitted a long strip trying out all the possible combinations. There wasn't a great deal of difference between the various options, but I thought that the effect was slightly neater when doing the double transfer on the ribber, if the ribber had just done a knit row. Using the carriage settings in Table 1, that is when the carriages are at the right. However this was the last of the various possibilities that I tried and maybe I was just getting better with practice!

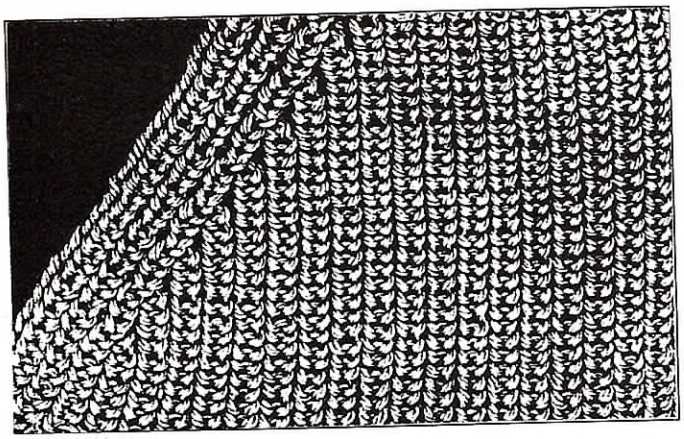


SWATCH 1B
Reverse side of Swatch 1A

Since you have a right side to the knitting when using this decreasing, you have to decide on which bed to do which transfer. If you are knitting a plain rib or Fisherman's rib, until you start decreasing there isn't a right and wrong side and it doesn't matter which bed you choose for the double transfer and which for the single, but it must be the same bed each time.

When knitting a fabric that does have a right and wrong side you do need to know on which bed to do the double transfer. English rib has a right and wrong side. When knitting English rib one bed tucks on alternate rows and the other knits every row. It can be either bed that tucks, depending on the carriage settings you use. Using the carriage settings in Table 2, the ribber bed is tucking and you do the double transfer on the bed which is not tucking – the main bed. Swatch 2 shows the result.

Which method of decreasing you choose depends on the rib fabric that you're knitting. When knitting single bed knitting you don't usually use fully fashioned shapings for very patterned fabrics such as Fair Isle. It's the same when knitting rib fabrics. For plain ribs and English and Fisherman's rib you can use fully fashioned decreasing, either method 2 or method 4, as you

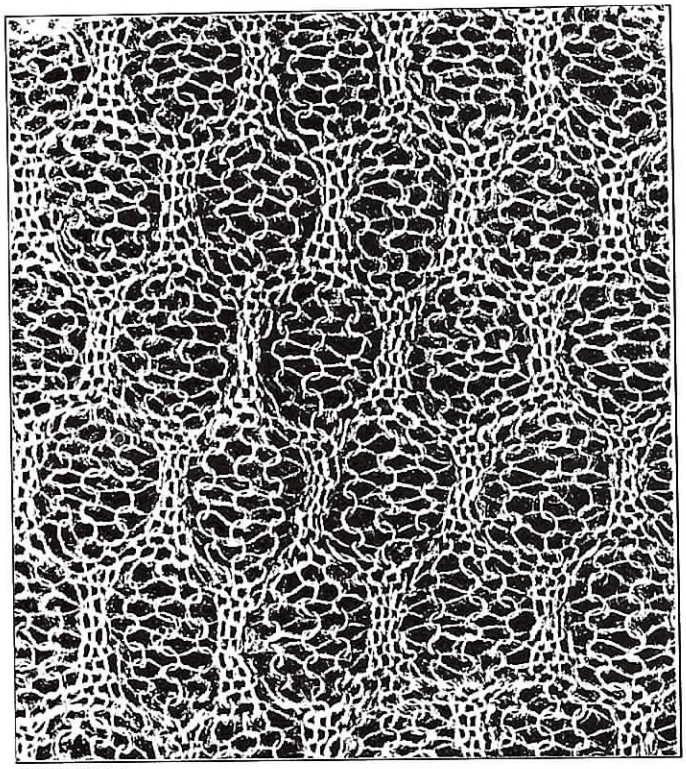


SWATCH 2
Decreasing using double transfer method while knitting English rib

prefer. For tucked ribs, which are knitted with a punchcard or electronic programme, or for double Jacquard or Simulknit, you'll probably want to use the simple decreases in methods 1 or 3.

When knitting a release stitch, stitches are released or dropped from one bed to make a design. When knitting drop stitch (swatch 3) or drive lace, the stitches run into the fabric being knitted on the other bed. When knitting pile the released stitches sit on the surface of the fabric. Whatever release stitch you are knitting, during decreasing you only decrease stitches from the bed that **doesn't** release stitches. Any stitch that would be released as part of the patterning process is never decreased; instead you release it, that is drop it, before decreasing the stitches on the other bed. If you decrease a stitch that is intended to be released you will never be able to release it and there will be a mistake in the design.

Release stitches are taught on my new videos 7F and 7H and they are now available at the special introductory price, please see my full page advertisement. The release stitches on video 7F can be knitted on all machines. Video 7H teaches drive lace and pile knitting and is for Silver machines of all gauges, and the Brother 260 chunky. Both 7F and 7H include details of how to decrease when knitting these stitches. I also have a third new video, 7G, which is suitable for all machines and which teaches patterned rib fabrics knitted with a punchcard or electronic programme. It includes Simulknit knitting for Toyota machines. Details of these videos and a sample of drop stitch, drive lace and pile knitting are available from me, Ann Kite, The Llanerch, New Radnor, Powys LD8 2TP. Tel. 01544 350627.



SWATCH 3
Drop stitch knitted in 3–ply mohair on a standard gauge machine with a ribber. Drop stitch is easy to knit and effective but requires special precautions when decreasing

TABLE 1
Carriage Settings for Fisherman's Rib

SILVER REED

NOTE Silver chunky and double knit machines should not attempt to knit Fisherman's rib, as the main carriage should not be set to tuck while knitting with the ribber.

MAIN CARRIAGE	
Punchcard machines	
Cam lever	Tuck
Right side lever	0
Left side lever	▽
Electronic machines	
Cam lever	E
RIBBER CARRIAGE	
Right set lever	1
Left set lever	0
Pick knob	∩

BROTHER

MAIN CARRIAGE	
Right tuck button	In
Left tuck button	Out
RIBBER CARRIAGE	
Right cam lever	N
Left cam lever	PR
Tucking lever	P

TOYOTA

MAIN CARRIAGE	
Selection lever (dial)	Tuck
RIBBER CARRIAGE	
Right ET lever	Plain
Left ET lever	ET
Centre lever	Tuck

TABLE 2
Carriage Settings for English Rib

SILVER REED

NOTE Silver chunky and double knit machines can knit English rib using the settings below, since only the ribber is set to tuck.

MAIN CARRIAGE	
Cam lever	0
RIBBER CARRIAGE	
Right set lever	1
Left set lever	0
Pick knob	∩

BROTHER

MAIN CARRIAGE	
Cam buttons	All out
RIBBER CARRIAGE	
Right cam lever	N
Left cam lever	PR
Tucking lever	P

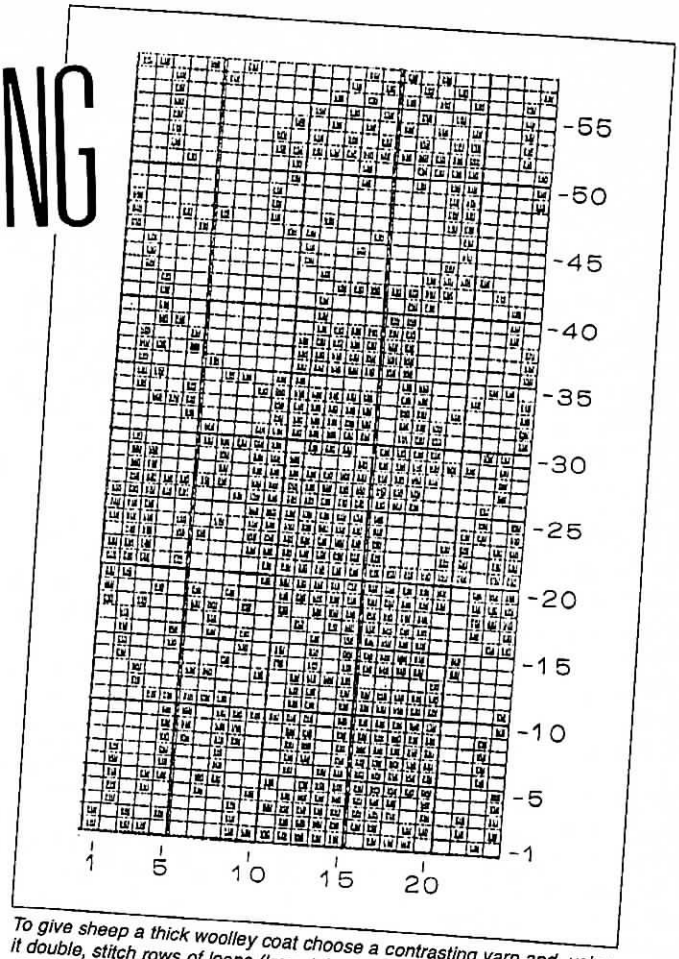
TOYOTA

MAIN CARRIAGE	
Selection lever (dial)	PL
RIBBER CARRIAGE	
Right ET lever	Plain
Left ET lever	ET
Centre lever	Tuck

PICTURE KNITTING

SHEEP FARMER

Sheep have a visual appeal that makes them a popular subject for all kinds of art and craft but knitters have a particularly soft spot for the source of their knitting wool.



To give sheep a thick woolley coat choose a contrasting yarn and, using it double, stitch rows of loops (lazy daisy stitch) across the body of the sheep starting at the bottom, as shown in the picture.

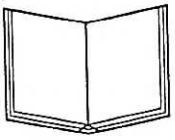
Wendy Phillips

The hills and mountains of the Lake District, where I live, are home to a great many sheep. These woolly creatures certainly know how to charm our visitors; posing for the inevitable photographs before continuing to munch their way through the tussocky grass. When it comes to the local sheep dog trials however, at which farmers and dogs are supposed to show off their skills, it can be a different story. The same wily beasts will amuse the crowds by scattering in all directions, thus completely defying all attempts to be rounded up. Who said sheep were stupid?

WENDY'S MONEY MAKING IDEA

At a recent horticultural show I was thrilled to see two exhibitors wearing my picture knit of a gardener featured in the March issue of *MKM*. I have no doubt there will be many of you living in a rural area who could entice farmers to wear this month's sheep farmer design. Many summer agricultural shows and sheep dog trials have craft stalls which, needless to say, would be the perfect outlets for this particular pattern.

Finally, if you would like to add a Border Collie to your design, see this month's offer.



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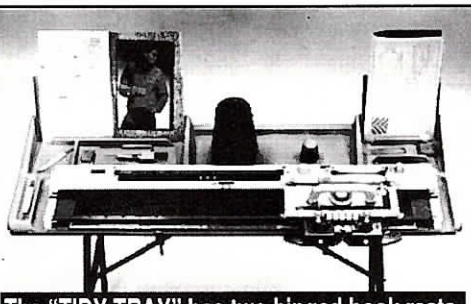

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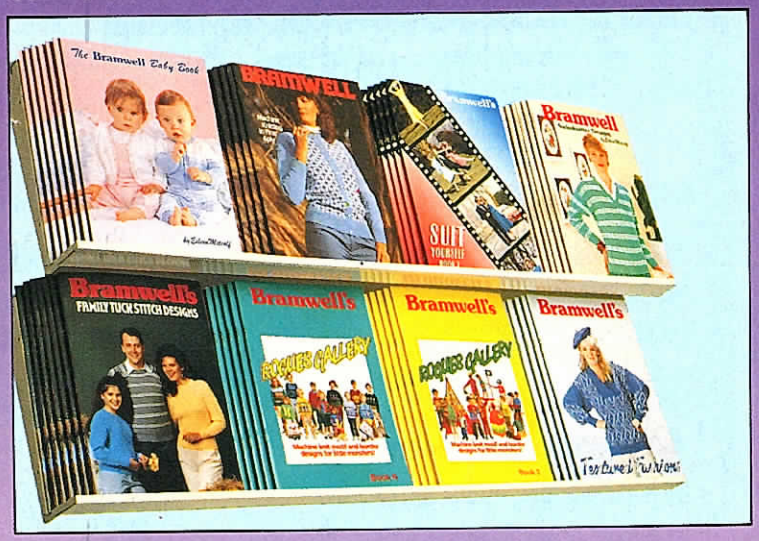

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